Hollywood

December

NSC

HOLLYWOOD 5¢

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5643

DEATH IN THE CUTTING ROOM

KATHARINE HEPBURN: Portrait of a Rebel

NOV 16 1936
PERIODICAL DIVISION

JEAN PARKER

Natural Color Photograph

BE IRRESISTIBLE TONIGHT WITH IRRESISTIBLE PERFUME



Irresistible

YOU picture the Irresistible woman before you see her. She appears in a halo of exquisite fragrance. Men are instinctively drawn to her. The power to attract, to fascinate is the secret of IRRESISTIBLE PERFUME. Let it be yours, too.

On your next adventure apply a touch of Irresistible Perfume to your hair, on your lips, your throat and behind your ears. A drop, too, on your lingerie is so feminine and so exciting.

Millions of women everywhere — on Park Avenue, along Broadway, in countries throughout the world . . . prefer IRRESISTIBLE PERFUME for its exotic, lasting fragrance.

To be completely ravishing use all of the Irresistible Beauty Aids. Each has some special feature which gives you glorious new loveliness. Certified pure, laboratory tested and approved.

Only 10c each at all 5 & 10c Stores

YOUR LIPS INVITE ROMANCE WITH IRRESISTIBLE LIPSTICK

No wonder.. we can make this amazing offer

IF YOU DO NOT **Reduce** AT LEAST

3 INCHES in 10 DAYS

...it will cost you nothing!



"Reduced My Hips 9 Inches" Says Miss Healy

● "I am so enthusiastic about the wonderful results from my Perfolastic Girdle. It seems almost impossible that my hips have been reduced 9 inches without the slightest diet". —Miss Jean Healy, 299 Park Ave., New York



Thousands of attractive women owe lovely, slender figures to Perfolastic!

BECAUSE we receive enthusiastic letters from women all over the country in every mail... because we find that most Perfolastic wearers reduce their waist and hips *more* than 3 inches in ten days ...we know we are justified in making YOU this amazing offer. We are upheld by the experience of not one but thousands of women. The letters below are but a few examples chosen at random.

Massage-like action reduces quickly!

You need not diet or deny yourself the good things of life. You need take no dangerous drugs or tiring exercises. You *appear* inches smaller the minute you step into your Perfolastic, and then comfortably, quickly...without effort on your part...the massage-like action *actually* reduces you at just those spots where excess fat first accumulates.

Read these amazing unsolicited letters!



"LOST 60 POUNDS"
"I have reduced my waist 9 inches, my hips 8 inches and lost 60 pounds! I can't thank Perfolastic enough."
Mrs. W. P. Derr, Omaha, Neb.

"A GIRDLE I LIKE"
"I never owned a girdle I liked so much. And I reduced 26 pounds"
Miss Esther Marshall, Vallejo, Calif.

"6 INCHES FROM HIPS"
"I lost 6 inches from my hips, 4 inches from my waist and 20 lbs."
Mrs. J. J. Thomas, New Castle, Pa.

"HIPS 12 INCHES SMALLER"
"I just can't praise your girdle enough. My hips are 12 inches smaller."
Miss Zella Richardson, Scottdale, Pa.

"LOST 49 POUNDS"
"Since wearing my Perfolastic I have lost 49 pounds. I wore a size 40 dress and now wear size 36." *Miss Mildred DuBois, Newark, N. J.*



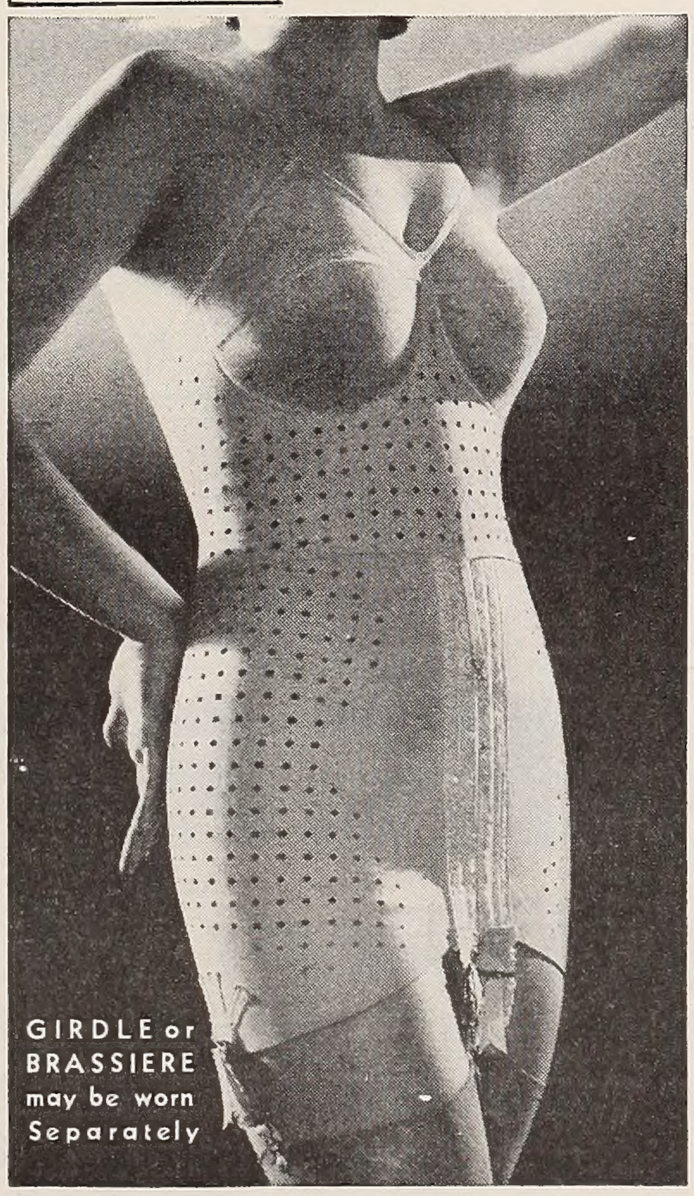
"REDUCED FROM SIZE 42 TO SIZE 18"
"I used to wear a size 42 dress and now I wear an 18! I eat everything."
Mrs. Essie Faust, Minneapolis, Minn.

"REDUCED 6½ INCHES"
"Lost 20 pounds, reduced hips 6½ inches and waist 5 inches. I should be lost without Perfolastic"
Mrs. I. C. Thompson, Denver, Colo.

"SMALLER AT ONCE"
"I immediately became 3 inches smaller in the hips when first fitted."
Miss Ouida Browne, Briarcliff Manor, N. Y.

The excerpts from unsolicited letters herewith are genuine and are quoted with full permission of the writers.

Deborah Tyroga
Notary Public



"REDUCED FROM 43 TO 34½ INCHES!"
"My hips measured 43 inches. I was advised to wear Perfolastic after a serious operation and now my hips are only 34½ inches!
Miss Billie Brian, La Grange, Ky.

"LOST 47 POUNDS"
"When I first got your girdle my hips measured 51 inches and I weighed 215 pounds. Now I measure 42 inches and weigh 168 pounds."
Mrs. E. M. Riggins, Memphis. Tenn.

Surely you would like to test the PERFOLASTIC GIRDLE and BRASSIERE ... for 10 days without cost!

You cannot afford to miss this chance to prove to yourself the quick reducing qualities of Perfolastic! Because we are so sure you will be thrilled with the results, we want you to test it for 10 days at our expense. Note how delightful the soft, silky lining feels next to the body... hear the admiring comments of friends.

SEND FOR FREE BOOKLET!
Let us send you a sample of material and FREE illustrated booklet, giving description of garments, details of our 10-day trial offer and many amazing letters from Perfolastic wearers. Mail coupon today!



PERFOLASTIC, INC.
Dept. 712, 41 E. 42nd St., New York City
Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Up!-Her Brassiere, also sample of perforated material and particulars of your
10 DAY FREE TRIAL OFFER!

Name.....

Address.....

City..... *State*.....



She's back *(and will you ever forget her in "Broadway Melody of 1936")* in the Biggest Musical Show of this Year...M-G-M's dazzling successor to "Great Ziegfeld" ...brim-full of brilliant scenes, thrilling dances, gorgeous girls, and stars—stars —STARS! The Cole Porter songs are swell (*"Easy to Love", "I've Got You Under My Skin", "Swingin' The Jinx Away", "Hey, Babe, Hey",* and lots more).

BORN TO DANCE

Starring **ELEANOR POWELL**

with

JAMES STEWART · VIRGINIA BRUCE

UNA MERKEL · SID SILVERS · FRANCES LANGFORD

RAYMOND WALBURN · ALAN DINEHART · BUDDY EBSEN

A Metro-Goldwyn-Mayer Picture · Directed by Roy Del Ruth

ACCEPT NO SUBSTITUTES! ALWAYS INSIST ON THE ADVERTISED BRAND!

NOV -3 1936

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DECEMBER, 1936
Vol. 25 No. 12

Hollywood

THE Fawcett's Accurate Colorful Timely MAGAZINE

W. H. FAWCETT, Publisher

TED MAGEE, Editor

ON THE COVER



Lovely Jean Parker occupies the front cover this month in a natural color photograph by Edwin Bower Hesser. Next month: A Hessercolor photo of Merle Oberon

Staff Cameraman: CHARLES RHODES
Editorial Offices:
7046 Hollywood Blvd., Hollywood, Calif.

Watch for the January issue of HOLLYWOOD Magazine, on sale December 8. Buy your copy before your dealer sells out!

Table of Contents

SPECIAL FEATURES

Putting a Director on the Spot! 20
Jack Holt gets back at the head man.
KATHARINE HEPBURN: A Portrait of a Rebel 24
She always had a mind of her own, even as a youngster!
They'd Hang Claudette Colbert for a Witch! 27
Giving you a glimpse of the star before she bumped her head.
Victor McLaglen: Tough Actor 31
An unvarnished biography about an unusual fellow.
Death on the Cutting Room Floor! 32
Cold-blooded murder, committed with scissors!
James Stewart: Unmarried but Willin'! 50
A frank glimpse into the life of a bashful actor.
A Villain at Home: C. Henry Gordon 52
He's not such a desperate chap off the screen!
They Call Her Margo—for Short! 58
Spending five minutes with her, you'll learn a lot.
Telling Tales Out of School 60
Go behind the scenes with us to hear the story of Our Gang!

BEHIND THE SCENES

Buck Jones on Location—A Melodrammer, Slightly Goofy! 28
It isn't all work on the set, especially up in the mountains!
Good Earth Ready at Last! 29
Why you may expect great things of this Chinese epic.
How Porky the Pig Became a Star! 30
Now you can learn how animated cartoons are made!

EVERY MONTH IN HOLLYWOOD

Hollywood Newsreel 6
Bob Taylor Contest 10
Hollywood Beauties, Born to Dance .. 13
Letters to the Editor 14
Mervyn LeRoy Trademark Contest .. 18
Vital Statistics 19
Charles Rhodes' Eyewitness Photos .. 23
Topper's Reviews 33
Hollywood Youngstars 40
For Your Entertainment 42
Beauty: It's a Gift 44
Hitting on High with Hamm Beall 46
Gloves Through the Ages 56
Cross Word Puzzle 66
Star Gleams 74

NEWS—AND A PLEDGE

With this issue Fawcett Publications is pleased to announce the LARGEST circulation in its history. Similarly, the month of November brought the largest advertising receipts to date.

The Fawcett organization and HOLLYWOOD Magazine are quick to acknowledge that this tremendous upturn is due to the amazing interest shown by the nation in our publications. In return, HOLLYWOOD Magazine's staff makes this pledge to its hundreds of thousands of readers: We shall continue to provide you monthly with crisp news, concise, colorful articles, timely photographs—a magazine free from gingerbread but packed with facts! We are proud of the reputation this publication has made as filmland's straightforward NEWS magazine.

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Harry Hammond Beall, Managing Editor

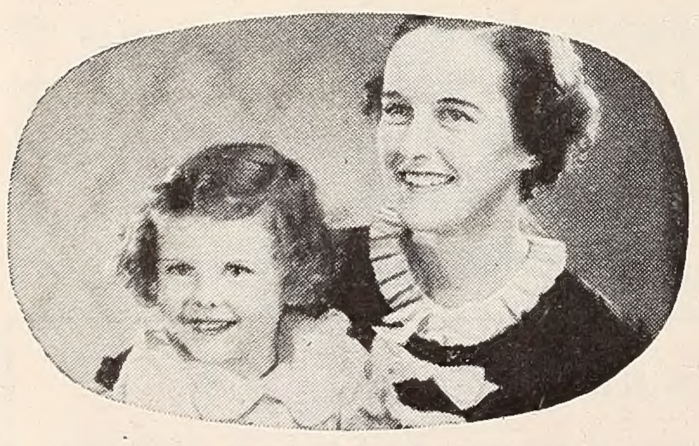
Another Dizzy Spell!



● I had one of those dizzy spells that made me feel sick all over. Felt bilious, nervous. My complexion was a sight. The trouble? Constipation! Then I remembered FEEN-A-MINT. I didn't think it could be as good as my friends all said it was but I decided to try it. I chewed one tablet. Now I wouldn't *think* of using any other laxative.



● When you feel "all clogged up" chew a dainty tablet of FEEN-A-MINT for 3 minutes—or longer if you wish. It's this 3 minutes of chewing, medical science has proved, that helps make FEEN-A-MINT different, so thoroughly dependable, such a blessing to constipation sufferers. You'll like the cool mint flavor of FEEN-A-MINT. It's convenient and so economical too!



● Next day—happy, full of vim and pep! Bowels regular. FEEN-A-MINT brings blessed relief. It's so gentle. There's no griping, nausea, nor disturbance of sleep. Non-habit-forming. Don't tolerate constipation another day. Use FEEN-A-MINT—the delicious chewing gum laxative. More than 16 million people do

Family-sized boxes only 15c & 25c



Slightly higher in Canada

Hollywood Newsreel

Simone, the Lonely One

Undoubtedly the most talked about young woman that Hollywood has known in many years is Simone Simon. It would be futile to attempt any box score on her heart interests, because she has been seen at the gay spots with so many of the young eligibles of filmdom. Why she doesn't keep company with any one swain for very long may be attributed to one of two reasons. The first is her peculiar temperament, which allows for a very scrappy disposition, and the second is that when she first landed here she told the folks at the studio that there was somebody in Paris who really mattered!

• •

Bob's Income Soars

It could only happen in Hollywood. Two years ago Bob Burns was trying to sell his radio wares, bazooka, wit and all, for twenty-five dollars an appearance. And, if he couldn't get twenty-five dollars, he'd take ten. Then came his first radio break and his subsequent two picture contract with Paramount. And next year Bob's income will run about $400,000. Paramount is paying him $60,000 per picture for three pictures. He will make a film at another studio for $75,000, get a minimum of $68,250 (and probably more) from his radio work. Newspaper syndication of his new daily column will net $26,000 and the rest will come from personal appearances, sale of bazookas and the many other avenues of revenue open to a man who has made good.

• •

Blondell-Powell Split!

Joan Blondell and Dick Powell had hoped that their honeymoon would be culminated by an assignment for the both of them to play in *The Singing Marine,* which will be Dick's next picture for Warner Brothers. But no such luck. The studio probably figures they are both able to carry pictures in their own names, so Dick will have to go into the picture with some studio contractee of lesser importance than his charming bride.



—*Fawcett Photo by Charles Rhodes*

Those popular newlyweds, Mr. and Mrs. Arthur Hornblow (Myrna Low) attend the star-studded première of *Romeo and Juliet* at the Carthay Circle theatre in Los Angeles. Doesn't Myrna look happy?



Mr. and Mrs. Fredric March (Florence Eldridge) are surprised by Charles Rhodes while they are discussing the merits of a recent gala opening. Or maybe Freddie is telling his lovely wife that he has spied a friend down ahead of them and will "be right back"

• •

Barrymore Gets Around

John Barrymore reminds even his closest pals of a prize fight broadcast. First he's up, then he's down, then he's up, and so on. But with it all he seems to do pretty well in the matter of keeping his name before the public. And he's making his share of the money, too. The other day he popped in at M-G-M studio to say hello to brother Lionel on the *Captains Courageous* set, kiss the hand of Garbo on the *Camille* set and make eyes at a couple of especially good looking extras before vanishing through the big studio gates. The Caliban-Ariel thing seems to be definitely in the past.

• •

Trail of Bad Luck

Gertrude Michael certainly had plenty of tough luck as she rushed for England to make a picture there. First she was late in arriving at the airport with the big party of friends who threw a luncheon in her honor on the day of departure. The plane was to leave at 2:10 p. m. and as she drove up, she heard the announcer calling the plane for New York. So she tossed a few good-bye kisses and jumped into the big ship.

When the stewardess asked her for her ticket in mid-air, she found she was en route to San Diego instead of New York. After flying all the way to the southern city and back, she got a plane for New York which would have landed her there just in time to board the Normandie. But en route east she became terrifically ill

[*Continued on page* 8]



Frank Lloyd reads an amusing page in the script to the two stars, Claudette Colbert and Fred MacMurray

With Frank (Mutiny on the Bounty) Lloyd as producer-director, with your favorites, Claudette Colbert and Fred MacMurray, in the lead roles, Paramount's "Maid of Salem" sweeps before the cameras. Here are the first glimpses of this mighty picture of a love which braved the blazing fury of Colonial New England's witchcraft persecutions.

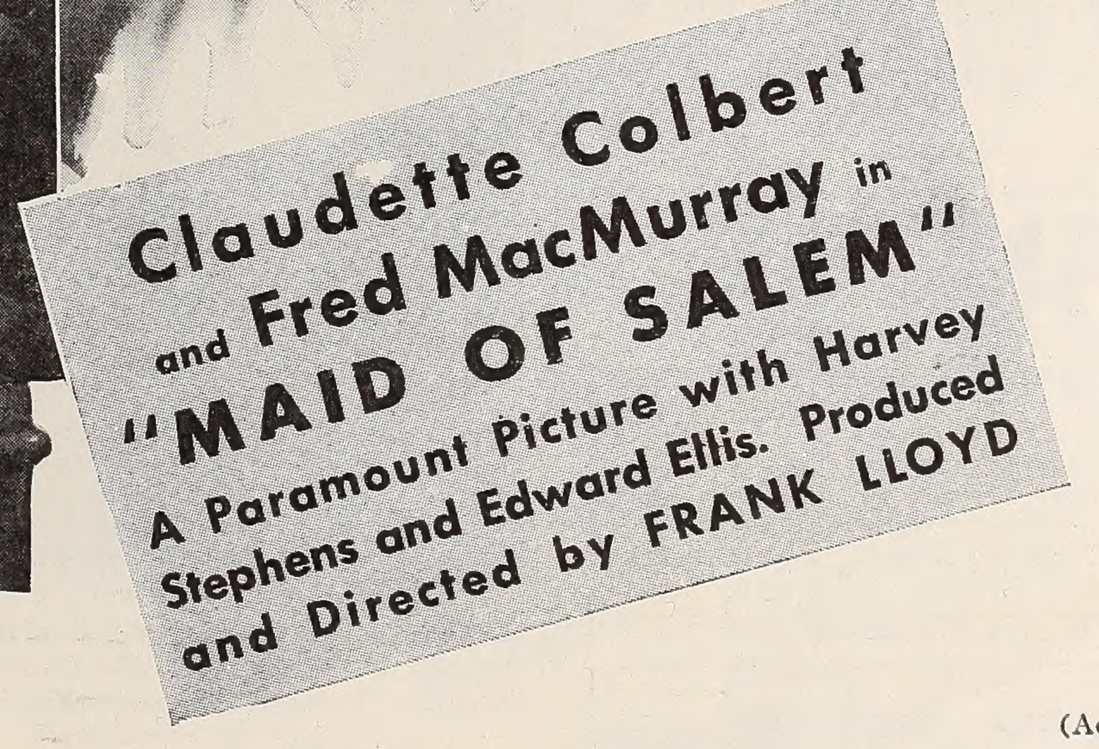
Claudette Colbert as Barbara Clarke, the little "Maid of Salem"



One of the Salem gentry who has talked back to the law gets a day in the stocks



A group of Salem lads doing a little tippling, Colonial style



(Advertisement)

HOW TO AVOID THAT "Made-up" LOOK

Be colorful . . . but not painted. The Color Change Principle available in Tangee lipstick, powder and rouge intensifies your own *natural* coloring.

Today it is quite simple to make the most of your own natural skin tones. The Tangee cosmetic principle brings out a liveliness and sparkle in your lips, cheeks and skin that is yours alone, because it is *your* coloring. Exactly how the Tangee Color Change Principle accomplishes this is explained in the pictures below. It will take you 22 seconds to read how to be lovelier . . . in your own way.



Insist upon Tangee for all your make-up essentials. Only in Tangee can you obtain the Color Change Principle. Powder is 55¢ and $1.10. Rouge, compact or creme, each 83¢. Lipstick is 39¢ and $1.10.

• **BEWARE OF SUBSTITUTES!** *There is only one Tangee—don't let anyone switch you. Always ask for* TANGEE NATURAL. *If you prefer more color for evening wear, ask for Tangee Theatrical.*

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK

THE GEORGE W. LUFT COMPANY F126
417 Fifth Avenue, New York City
Rush Miracle Make-Up Set of Miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.
Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

*Name*_____
Please Print
*Address*_____
*City*_____ *State*_____

Hollywood Newsreel

(Continued from page six)

from toxic poisoning and had to be rushed to a hospital while the giant of the sea sailed without her.

• •

Jean's Hair May Change Color

Note to gals who keep up on film fashions: Don't be surprised if you hear, sudden like, that Jean Harlow has gone back to the platinum blond hair that made her so famous.

• •

Ice Queen Scores

You can count on a whole cycle of ice skating pictures, probably with musical backgrounds. Sonja Henie is now finishing up *One in a Million* for Twentieth Century-Fox and her erstwhile exhibition partner, Jack Dunn, is under contract at Universal. The skating sequences in the Henie picture are so thrilling and intriguing that those who were watching the rehearsals broke out in constant applause.

• •

Marriage Draws Crowds

There was plenty of celebrating when Ann Sothern became the bride of Roger Pryor. Practically everybody in pictures turned out for the event and the party which followed the midnight ceremony lasted well into the next day, until the happy couple flew away to Chicago on their honeymoon.

• •

Typical Marx Yarn

Well, it's what comes from having too big an estate. Chico Marx paced the floor of his Beverly Hills mansion for two hours. He couldn't work, he couldn't sleep, in fact he couldn't do anything but be upset because a dog had been barking for two hours straight. Finally he called the police and he told them that if they couldn't debark the hound, he would gladly file a complaint against its owner. Imagine his surprise when he found that the dog belonged to himself.

• •

The Gables Don't Meet

Hollywood really marvels at the way the Clark Gables manage to miss one another, since they both go to so many parties. Clark is constantly in company with the vivacious Carole Lombard and they get plenty of invitations. So does Mrs. Rhea Gable, who is still the legal wife of Clark. But somehow, they never chance to meet and their friends are wondering if they have an arrangement about exchanging invitations so as to avoid embarrassment for themselves and their friends. Incidentally, Clark and Carole seem just as infatuated with each other as when they first gave Hollywood a jolt by stepping out together.

• •

Norma Faces the Future

Regardless of what you read elsewhere, it isn't at all likely that you will see Norma Shearer on the screen again. The death of her husband, Irving G. Thalberg, was a mighty hard blow and she has told those personal friends who have seen her (and they've been mighty few, indeed) that she is through with pictures and will devote herself to her two young children.

However, there are those who say that work is the cure for heartache and despite the fact that Norma inherited more than

[*Continued on page* 37]



Lili Damita and her husband, Errol Flynn, were snapped at the recent Pacific Southwest Tennis Matches. It looks as though Lili would like to join the contestants



—Fawcett Photo by Charles Rhodes

Also at the Tennis Matches were beautiful Paulette Goddard and her ever-present escort, Charlie Chaplin. Paulette has been photographing the games with her own movie camera

WINNER OF THE LAUGH SWEEPSTAKES!

THE PICTURE OF THE MONTH

Thanks to the inspired "Oiwin" of that bewildered young man, Frank McHugh, "THREE MEN ON A HORSE" is both the picture of the month and the farce of the year! Take our tip and be in the grandstand when it romps into town!



'Oiwin' had two great passions —poems and ponies. But when his tearful bride faced him with a notebook filled with strange feminine names and numbers 'Oiwin' became an "also ran!"





The "mob" discovered 'Oiwin' and found a walking gold mine. His penchant for picking ponies made paupers out of bookies but millions for the mob!

"Oiwin, you're the first guy to really prove that man's best friend is the horse."

"It's the horse that deserves the credit—all I did was pick him—he had to go to the trouble of running."





When his bride found out that the names in the notebook weren't pretties but ponies—all was forgiven—and 'Oiwin' forgot about races and went back to rhymes. It's the big cheek-to-cheek finish of the Laugh Sweepstakes of the year!



"3 MEN ON A HORSE"

"Three Men On a Horse," the sensational stage success is in its second big year on Broadway and still going strong! The greatest comedy hit in 10 years played by 6 companies in 4 countries to capacity crowds!

Warner Bros.

A MERVYN LEROY Production with

FRANK McHUGH as "OIWIN"

JOAN BLONDELL

GUY KIBBEE • CAROL HUGHES • ALLEN JENKINS

SAM LEVINE • TEDDY HART



HINTS for the EYES OF WIVES!

by *Jane Heath*

● UNLESS you have one of the rare husbands who is amused to watch mysterious beauty rites, it's up to you to join the secret association of KURLASH enthusiasts. These wise ladies keep a little private *cache* of KURLASH products and slip away for a few minutes' beauty conference with them daily. Husbands are entranced with the *results*—and *never know* why wives look prettier.

You can whisk your lashes into KURLASH ($1 at good stores) in a split second. When they emerge, they'll be curled back soulfully—looking longer and darker, making your eyes larger. No heat; no cosmetics—nothing to arouse husbandly suspicions. Do not hesitate to use these other *absolutely undetectable* KURLASH products also. Try them in private . . . and give your husband a BEAUTIFUL surprise today.



● ***Lashtint Compact.*** A patented mascara case with a little sponge, *ensuring just the right consistency* to darken the lashes naturally without stiffening or caking them. Waterproof. In black, brown or blue. $1.



● ***Kurlene.*** Dresses the lashes, keeps them soft and silky, darkens them, tends to make them grow longer and thicker—and, either alone or mixed with a little Shadette (not illustrated, $1) in a shade to match your eyes, gives the youthful shiny-lidded look that is so flattering. 50c and $1 sizes.



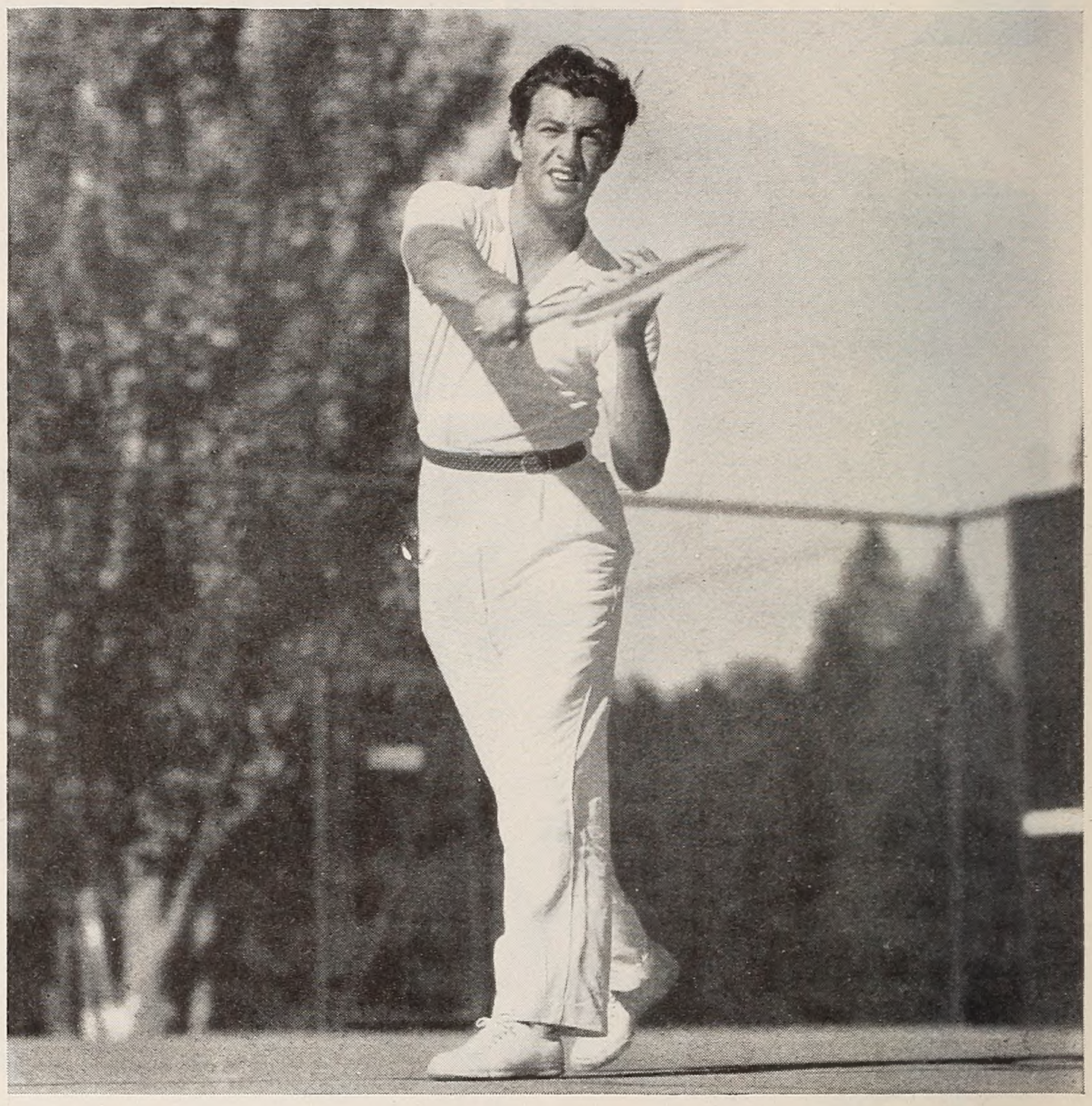
● ***Twissors.*** The little miracle tweezer with curved scissor-handles lets you see to trim brows accurately. Only 25c.

Kurlash

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-12. The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.*

LETTER CONTEST

Win Bob Taylor's Monogrammed Prize



Bob Taylor offers a monogrammed prize in this month's contest! We can't reveal the nature of the valuable prize until we know whether the winner is a man or a woman!

HOW WOULD YOU like to own a valuable prize bearing Bob Taylor's own monogram? HOLLYWOOD Magazine offers just such an award this month to some lucky writer who submits the best letter to the editor this month! Read the rules carefully and then join in the contest. Even if you lose you may be one of many writers who will receive a dollar bill for having a letter published!

HOLLYWOOD Magazine wants interesting, stimulating and concise letters from its readers. To accomplish this purpose and improve the general quality of the letters, the editor joins with M-G-M and Bob Taylor in this contest offer.

Write your letters about anything related to the motion picture world. Perhaps there is something you would like to see on the screen, or in this magazine that hasn't been suggested before. You may have a comment about your favorite star—or an actor you don't like! Whatever it is, HOLLYWOOD wants to know what is in the minds of its readers!

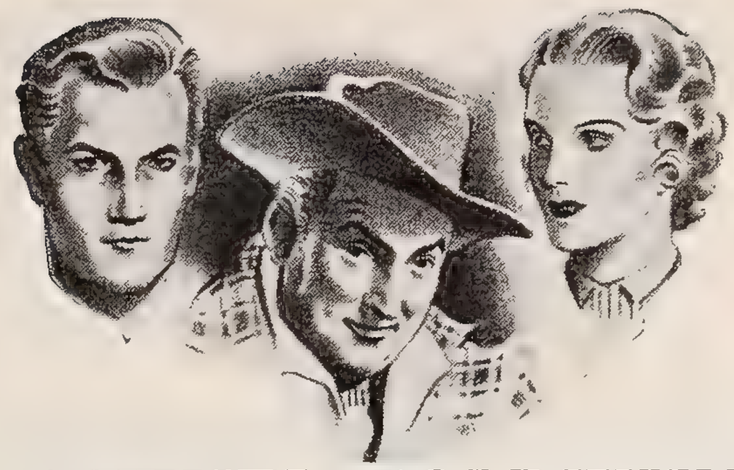
[*Continued on page* 38]

POPULARITY BALLOT

Following are the ten stars, listed in the order of their popularity, which are my current favorites. I understand that my choices have no bearing whatever on the letter contest.

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....
7. .....
8. .....
9. .....
10. .....

(Results of this poll will appear in an early issue of HOLLYWOOD.)



SAMUEL GOLDWYN

PRESENTS

Edna Ferber's

"COME AND GET IT"

with

EDWARD ARNOLD

JOEL McCREA • FRANCES FARMER

MADY CHRISTIANS • WALTER BRENNAN

THE AUTHOR OF "CIMARRON" AND "SHOW BOAT"
WRITES ANOTHER TRULY BIG STORY...AS
TOWERING IN ITS POWER AS THE GIANT
TIMBER FASTNESS WHOSE STORY IT TELLS

Released thru
UNITED ARTISTS



3 GREAT *Contributions* TO GREATER ENTERTAINMENT

By RUSSELL PATTERSON

FOR months Hollywood has been predicting that this would be the greatest movie season in history. Well, I've just been looking over some of the screen capital's coming product, and all I can say is—Hollywood wasn't fooling! Don't misunderstand me. I'm not a movie expert—but I know what I like. And I want to tell you, in a few well-chosen words—and pictures—about the three approaching attractions that I like best.



Bing swings into his biggest laugh show, with 5 new song hits, in "Pennies From Heaven"

The first one you'll see will be the new Bing Crosby show—"Pennies From Heaven". Here's the *funniest* picture Bing's ever made. It's his first for Columbia—an engagingly human romance with five grand new songs. And how Bing sings them, with plenty of inspiration from Madge Evans, who grows lovelier with every film. Their love affair literally starts on a dime—and almost ends in jail, when Bing takes under his wing an irrepressible little gamin (Edith Fellows, the 10-year-old who scored so heavily in "She Married Her Boss").

And don't miss Irene Dunne in "Theodora Goes Wild"! This mad, merry Columbia film is one of the biggest comedy surprises the screen has sprung in years. This story of a girl who starts half-a-dozen near-divorces trying to get her man, will have you howling from the very first foot. Melvyn Douglas is splendid as a New York artist who brings out the worst in small-town Theodora—more, in fact, than he bargains for!

But the *greatest* treat that screendom has in store for you is Frank Capra's magnificent production of "Lost Horizon", a film that, without question, will take its place among the ten finest pictures ever produced. The story was adapted by Robert Riskin from James Hilton's world-famous novel, with Ronald Colman in the star rôle...a combination that is nothing short of inspired. Obviously Columbia has expended a fortune on this film, but to my mind it's money well spent. The picture is spell-binding, with its strange story of five people kidnapped and whisked far beyond civilization, imprisoned in a paradise where people never age. Capra has definitely topped his "It Happened One Night" and "Mr. Deeds" in this one.



"Lost Horizon" won't actually reach the screen for some time yet. But when it does, you'll agree that this grand picture alone would have made good Hollywood's boast about its "greatest movie season".

Columbia is rumored to have spent two millions on its production of "Lost Horizon". Here are Ronald Colman and Margo in a tense scene, with producer Frank Capra in inset.

Hollywood Beauties—Born to Dance!



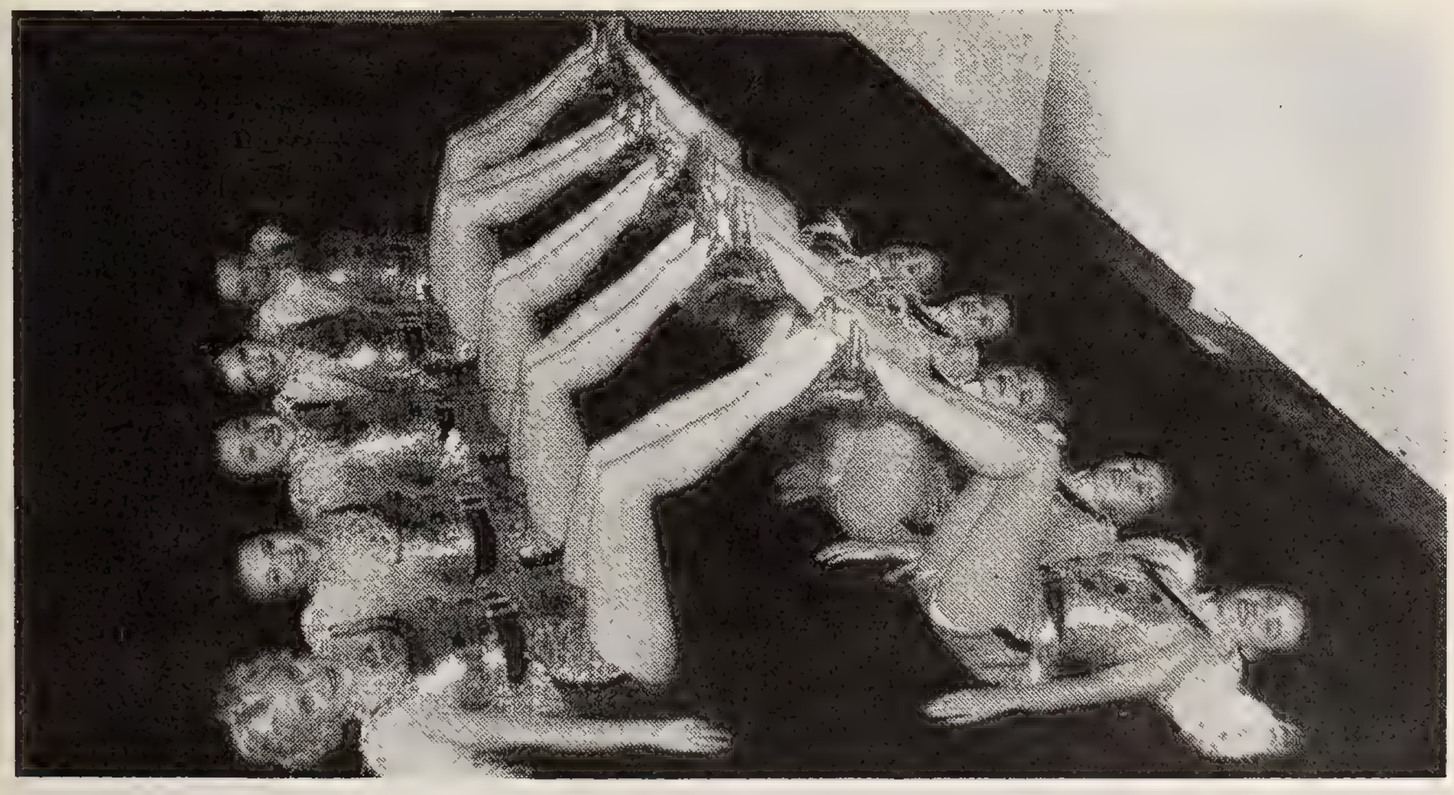
Streamlined, they call these toe artists on the *Born to Dance* set at M-G-M. The picture features Eleanor Powell, queen of all tappers, surrounded by an excellent cast



Leave 'em with a smile! Eleanor Powell finishes her tap routine with a grin and a salute



Time out for a snooze! This chorine, worn out from six hours of dancing, slept soundly



More streamlining—and these girls are built for speed when it comes to dancing. You'll see them in M-G-M's magnificent picture, *Born to Dance*, which will be released soon

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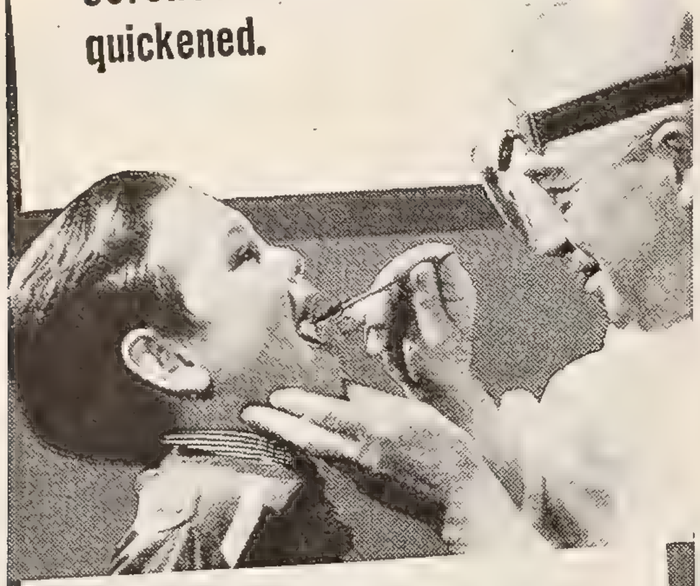
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surface germs are destroyed, soreness relieved, healing quickened.



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you continue your doctor's treatment by destroying surface germs, relieving the cold.



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Our Readers Write

But Right or Wrong—Our Readers!



More women figure prominently in the making of *Craig's Wife* than in any other current film production! Snapped at Columbia during shooting of the picture: Viola Lawrence, film editor; Rosalind Russell, the star; Mary McCall, Jr., scenarist; and Dorothy Arzner, the director

Apologies To the Living!

Dear Editor:

In the October issue of HOLLYWOOD Magazine (page 29) I noticed Alexander Gray's name listed among those of the stars who have passed away. Can you tell me where and when he died?

Thanking you kindly in advance for this information, I remain

Truly yours,
Alice M. Brocklage,
Tuberculosis Hospital, Toledo, Ohio.

Dear Editor:

I have just finished reading the October HOLLYWOOD Magazine. It's a grand source of information about the stars and I enjoy reading it. However, I was sincerely sorry to read on page 29 under the title *Why They Are Fallen Stars* that Mr. Alexander Gray is dead. I should like to know if this is the same Alexander Gray of musical comedy fame, the same tenor who sang over the radio at one time for a cigarette concern.

Very truly yours,
Beatrice Derrickson,
4924 North 12th Street, Philadelphia, Pa.

Dear Editor:

On page 29 of your October issue of HOLLYWOOD Magazine, in column one under the heading "Why They Are Fallen Stars," you list me among the dead ones.

Were I dead I'm sure I'd turn over in my grave, being listed among "Fallen Stars," and as I am very much alive, I definitely rise to object.

In defense, may I advise you that I left Hollywood the day after my contract expired in 1930? I made six pictures for First National, all musical, four of them in technicolor. In other words, I pioneered in the development of sound pictures—and I didn't like it. That's why I left Hollywood.

I've been quite successful in radio work. My most recent program was for Chrysler Motors, which finished for the summer on June fourth. It was a coast-to-coast hook-up!

Naturally, I shall greatly appreciate a statement to your readers to the effect that I am very much alive—in every phase of the word.

With every good wish for you and your publication, I am

Very truly yours,
Alexander Gray,
The Lambs, 130 West 44th Street,
New York, N. Y.

HOLLYWOOD Magazine congratulates Alexander Gray for being alive and well, apologizes for its error in listing him as deceased. The mistake was committed by a special writer, assigned to handle the subject in the October issue. Many other letters were received from readers regretting the "news" of his death. Alexander Gray obviously still has many well-wishers and followers.—The Editor.

● ●

Ringing Saville

Dear Editor:

Your letter and Margaret Sullavan's beautiful wedding ring has just been received. The ring is truly lovely and I am delighted to have it. Everyone to whom I have shown this ring exclaims over its beauty.

I was indeed surprised to discover that the ring was Miss Sullavan's own personal ring. I was under the impression that it was just a ring purchased for her part in the picture *Next Time We Love*. Therefore, it is just that much more amazing and enjoyable to me.

I wish to thank you for having such a wonderful contest. Be assured I shall always have a great appreciation for HOLLYWOOD Magazine and for Margaret Sullavan.

Thanking you again for this perfectly beautiful

PRIZES FOR YOUR LETTERS

Some lucky reader of HOLLYWOOD Magazine will receive a valuable prize from Bob Taylor for writing the most interesting letter to the editor this month. Dozens of others will receive crisp dollar bills in return for their letters. See page 10 for details of the contest!

platinum and diamond ring, and assuring you that I shall never again think any contest is "framed," I am

Gratefully yours,
Sara O. Saville,
1910 Fulton Street, San Francisco, California.

• •

But Still Reads HOLLYWOOD

Dear Editor:

Recently a famous writer said he never read fan magazines; he merely looked at the pictures. I take this to mean he found the printed matter stupid.

I agree with him. The result of an interview, in most cases, makes both the star and interviewer sound like asses. Listen to this bit from a fan magazine (Not HOLLYWOOD): "They agreed that he (Eric Linden) was a hyper-sensitive young genius working his way into an unnecessary fury—a poet out of place!" (Take your place with Keats, Eric.)

Or this, from another: "A good fairy! A sunbeam!" (It's Mary Carlisle, kiddies.)

Some more: "It took San Diego citizenry twenty months to accept Minna Gombell as a person and not as an actress into its charmed circle." (Why live in such a snooty place, Minna? Or is it just the old publicity hooey?)

Very truly yours, Mrs. A. Meeks,
4422 Berryman Avenue, Culver City, Calif.

It was not publicity, and it was not "snootiness." In any community not actually connected with motion pictures, an actress is considered something of a novelty at first and is looked upon with something akin to awe. In Miss Gombell's case, she was accepted with open arms as soon as it was discovered what a really charming, intelligent person she is.—The Editor.

• •

This Soothes Us!

Dear Editor:

I certainly am grateful to Joan Crawford for revealing the *true* Bob Taylor in the September issue of HOLLYWOOD Magazine.

After reading this story I was perfectly convinced he is not only handsome in looks, but also in character. So—three cheers and a million bouquets to the screen's most perfect male personality!

Miss Francine Bittner,
141 Strauss Street, Buffalo, N. Y.

• •

Holding Her Heart Strings

Dear Editor:

As I was telling some of my friends the other day—it's just a sin for any man to be as pretty as Robert Taylor is! Here in San Antonio (and everywhere else, I suppose) he is going to break many a gal's heart when he gets married. For example, I know a girl who is sure she is going to marry Bob, but gosh—if he even went so far as to see her, he would drop dead! She is five feet eleven inches tall, weighs 165 pounds, and is a dizzy blond at that. I reckon I'm about the only one of my friends not daffy over him. . . .

But—he *is* a honey, isn't he? But I certainly won't lose my heart to him! No, sir!

Yours truly, Mary M. McGarraugh,
Sunshine Ranch, San Antonio, Texas.

• •

Topper Tips His Hat

Dear Editor:

This letter is in appreciation of Topper. To me he is the whole film industry. No matter how much money was spent on a picture, or who plays the leading parts, if Topper hasn't his high hat off, or at least grinning, I don't feel badly when I miss that picture.

Topper's honesty is amazing! But he is doing a great bit of work. When he has that indifferent look or looks downright disgusted, directors and actors must take notice! It's their funeral. Topper is only the undertaker.

I think one reason why Topper looks downhearted often, is the director's own fault. Actors and actresses are scheduled for so many pictures a year. When the time is limited and the pictures have not been completed, a mediocre story is selected to carry out the contract, with the result that the picture is poor, the actors lose their rating with the public and moviegoers are critical. And Topper doesn't lift his hat, or give us a smile.

I hope that the new year will see the man with the top hat in a joyous mood most of the time and with his hat off often—and long may it wave.

Mrs. John J. Cashman,
4 Tyler Place, Amherst, Mass.

Topper is truly grateful for your praise. This young man in the cartoon is appar-

[*Continued on page* 16]



Now...
a lovelier way to avoid offending!

KEEP *Fragrantly* DAINTY
...BATHE WITH THIS LOVELY PERFUMED SOAP!

YOU are so much more than just sweet and clean, when you bathe with Cashmere Bouquet!

For while its rich, deep-cleansing lather guards you completely from any chance of body odor . . . its exquisite, flower-like perfume keeps you alluringly fragrant.

Hours after you step from your bath Cashmere Bouquet's flower-like scent still clings glamorously about you . . . because it has the *lingering* quality found only in rare and costly perfumes!

No wonder fastidious women all over America now bathe only with Cashmere Bouquet . . . the perfumed soap that brings you a *lovelier way* to avoid offending!

Use this pure, creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics; makes your skin alluringly clear and smooth.

And now Cashmere Bouquet Soap costs only 10¢ a cake! The same long-lasting soap which has always been 25¢. Exactly the same size cake, scented with the same delicate blend of 17 exquisite perfumes.

You will find this lovely Cashmere Bouquet at all drug, department and ten-cent stores. Why not get three cakes today?



Cashmere Bouquet

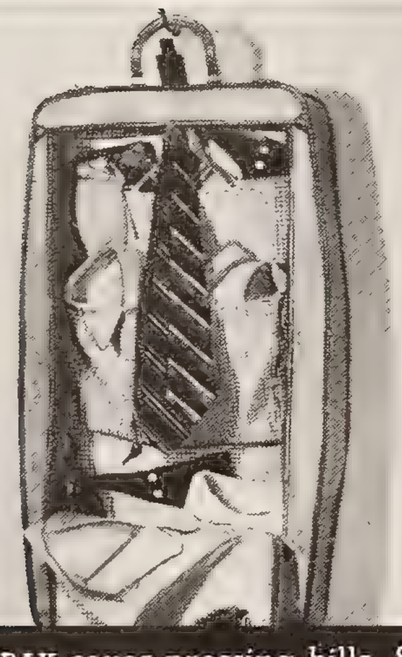
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Prices West of The Mississippi 10% Higher

Patented

THE Styled Val-a-Pak WARDROBE

Our Readers Write

(Continued from page fifteen)

ently very popular. This is proved by the fact that he is being copied by at least two other magazines.—The Editor.

• •

Change of Rôle Requested!

Dear Editor:

Film-goers are jubilant at the changes in some of filmdom's darlings: Joan Crawford in a costume picture! Whew—*what a relief* after being surfeited with Adrian's sleek, shimmering, glove-fitting gowns!

The languid, drooping and half-asleep Dietrich was actually allowed to be a human being in *Desire*. She was witty, wise-cracking and thoroughly *believable*. Jean Harlow also got a new deal in *Suzy*, with considerably less emphasis on *sex*.

Why not pension off a few of the others from their moth-eaten types? For example, Robert Taylor could probably get along much better without being given such drunken, silly parts. Garbo would be lovely in an up-to-date flicker instead of the tear-jerking "drammers" ordinarily chosen by her studio.

Producers, get the stars out of a rut! Just look what varied rôles have done for Gary Cooper and Claudette Colbert.

Corinne Childers,
506 Clement Avenue, Charlotte, N. C.

In *The Gorgeous Hussy*, Robert Taylor is given an historical rôle. In *Camille* he is given a different characterization, playing opposite Garbo. Marlene Dietrich's new picture, *The Garden of Allah*, in which she will be photographed in technicolor, will be a surprise to her fans. The producers endeavor to give their stars a change of rôle whenever possible, but stories on hand must frequently be utilized first.—The Editor.

• •

He Would Reverse The Order

Dear Editor:

When I had my first engaging conversation with *the* girl, I used words and manners of Robert Taylor in his romantic love scenes with his film "sweeties."

Being a bashful, unattractive little fellow myself, I cannot help but envy his "way with women."

Another thing . . . it is almost always the man who runs after the lady! I'm self-conscious, and would appreciate having the order reversed. Did you see Fay Wray going after her man in *The Roaming Lady*? I think the girls should be permitted to run after *us* awhile!

Sincerely,

John Enders,
2306 N. 12th Street, Milwaukee, Wis.

• •

Casting From New Hampshire

Dear Editor:

I'd give anything I own to see Charlie Chaplin doff the mute character he has portrayed for so long and loves so well, and step out as—well, just himself! He would be a sensation as an up-to-date comedian.

ZaSu Pitts would do splendidly in a sober rôle, for a change, with proper make-up. She has waved her hands and said, "Oooooh, myye" long enough!

Joan Crawford could do character parts beautifully, and it would be *such* a relief from the gushing, brainless heroines which she usually bores us with.

Jean Harlow should be cast in a rôle minus sex—and Charles Laughton should be cast into the nearest ash can!

Sincerely,

Paul Silver,
Box 822, Manchester, N. H.

• •

We Suspect She's Indignant

Dear Editor:

Warner Brothers made a mistake, Bette Davis made a mistake and *I* made a mistake! Warners put good money in *Satan Met A Lady*—Bette invested good talent and I went to see it.

When the title flashed across the screen—the title—*with* Bette Davis, I knew something was wrong. She wasn't starred! She was merely supporting a group of goofy actors. I didn't dream, however, that a big studio would do such an un-



No wonder people like to follow the fire trucks! These smoke chasers at Warners are, from the left: Shirley Lloyd, Mildred Law and Jane Wyman

derhanded thing to a star who, more than likely, has helped largely in overflowing their coffers.

As splendid an actress as she is—she was helpless. There was nothing there—no story, no plot, no support from the studio and fellow actors—and very, *very* little *Bette*. It was all I could do to sit through the farce, and left the theatre gladly—feeling cheated, highly indignant and half-way in the notion of sending Warner Brothers a bill for forty cents, the price of admission.

Warner Brothers should, collectively, go and hide their heads!

Sincerely,

Mrs. R. E. Aubrey,
3620 N. Western, Oklahoma City, Okla.

• •

Praise For Ronald's Eyes

Dear Editor:

I have been married four years and am desperately in love with my husband. Nevertheless, I always envy Ronald Colman's leading lady when he takes her in his arms! I've seen a number of his pictures the second time—just to watch his eyes! They twinkle with humor, shift in desperation, gaze in adoration and longing—and register such wistfulness I frequently weep. He can do all this in a few short minutes. That man can *act!* I shall never understand why he did not receive the Academy Award for his work in *A Tale of Two Cities*, yet I have not read one word of praise for it. That, Editor, is what I call *shameful neglect!!*

Cordially yours,

Mrs. Willie Frost,
Route 3, Overton, Texas.

Mr. Colman was seriously considered for the Academy Award, due to the truly splendid acting which he did in *A Tale of Two Cities*. It is frequently difficult for the authorities to agree upon the merits of performances.—The Editor.

• •

Claudette, The Versatile

Dear Editor:

I have never seen beautiful Claudette Colbert in a picture which I would not proclaim a hit, and I haven't missed a one in which she has appeared! She has a style of performing all her own which always adds a great deal to a screen personality. Paramount Studios now rate her a "box-office *cinch*."

She proved that she could play any type of role by contrasting, or following *Cleopatra* with *It*

Happened One Night. I could hardly believe that the same actress portrayed both parts. I think she is one of the finest, cleverest actresses to grace the silver screen today!

Sincerely,

Margaret Knight,
2619 47th Street S. W., Seattle, Wash.

Elsewhere in this magazine you will find a story about Miss Colbert's work in her new picture, *Maid of Salem.* She is, indeed, very versatile.—The Editor.

• •

Barbara's Room Air Conditioned?

Dear Editor:

My "pet peeve" is when a film is supposed to have been shot in a very warm climate such as Africa, with the hero dripping with perspiration . . . yet the heroine keeps as cool as a cucumber with nary a wrinkle in sight. This happened in the picture *His Brother's Wife,* starring Robert Taylor and Barbara Stanwyck.

In one particular scene, Mr. Taylor had just got up, and was literally covered with perspiration, yet Barbara Stanwyck had been working in the kitchen and was as fresh and dainty as a rose.

What I wish to know is this: Why didn't *she* get hot and perspire?

Sincerely,

Betty McDermott,
216 Poinciana Drive, Birmingham, Ala.

There is a division of opinions on the question of whether or not an actress should portray her rôles so realistically that she forgets, or neglects, her own beauty. Many persons will disagree with you in this matter, feeling, perhaps, that they see enough of realism in everyday life and go to the movies for relaxation. It wouldn't be a pretty sight, would it, to see your favorite actress in an early morning scene with cold cream and hair curlers?—The Editor.

• •

Pouts, Twinkles, Mouths

Dear Editor:

Shirley Temple is becoming as conventionalized as Pop-Eye and his spinach. Her genuine dramatic ability is being submerged by a symbolic Shirley who pouts and twinkles and mouths her words in exactly the same manner that she did in *Stand Up and Cheer,* or *Little Miss Marker.* Unfortunately, those pouts and twinkles and mouthings (so sweet in a four-year-old) are beginning to be slightly ridiculous in a very husky little miss going on eight.

Sincerely yours,

Mrs. L. J. Buchan,
723 Exposition Boulevard, New Orleans, La.

• •

Partial To Name Rather Than Title

Dear Editor:

Why are the producers always looking for new talent? The movie programmes are flooded with new names. We look over the cast and recognize possibly one or two of the names. The others, as a rule, I have never seen before and hope to never see again!

Frequently the name of the picture isn't particularly impressive, but the drawing power of the

[*Continued on page* 36]

WANT A THRILL?

Movie fans everywhere find it is thrilling entertainment to read the complete fiction stories of coming films, before the movies are shown anywhere.

You'll like it, too. Get ROMANTIC MOVIE STORIES, now on sale for only 10c. This magazine publishes the exclusive fiction stories of new films, each story illustrated with scenes from the production. Featured in the issue now on sale are: *Reunion,* the new picture starring the famous Dionne Quintuplets; *Portrait of a Rebel,* with Katharine Hepburn, Herbert Marshall; *Theodora Goes Wild,* starring Irene Dunne and Melvyn Douglas—and seven more stories starring Clark Gable, Dick Powell, Joan Blondell and others.

Remember, ROMANTIC MOVIE STORIES—10c at all good newsstands.

15¢ - Price Now of Famous Cold Remedy



1. Take 2 BAYER ASPIRIN tablets and drink a full glass of water. Repeat treatment in 2 hours.

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This will act to fight fever, cold pains and the cold itself. And it will save you from taking strong medicines for a cold. Medicines that often upset the whole system. Relief comes rapidly.

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LeRoy Trademark Contest

Enter The $500 Competition Now!



Mervyn LeRoy, ace director who has just turned producer, shows Jack Dempsey how the camera shoots a scene on the Warner Brothers lot. Read the details of the contest below!

THERE'S STILL TIME left to compete for $500 in prizes! HOLLYWOOD Magazine, in cooperation with Mervyn Leroy, ace director now turned producer, provides this opportunity for you to share in this valuable offer!

The contest itself is simple, easy and interesting. Mervyn LeRoy, who has been directing for Warner Brothers over a period of years, has formed his own company which he will call Mervyn LeRoy Productions. All you have to do is to submit your idea of a trademark symbolical of this new film company!

You don't have to be an artist or a draftsman. You don't have to write anything other than a description of your idea, clearly and briefly. Naturally, if you can draw roughly a picture of your trademark, it will be that much easier for the judges to make their selection.

Once you have conceived and recorded your idea, mail it to the LeRoy Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif. This same offer is appearing in the issues of other Fawcett film publications: SCREEN PLAY, SCREEN BOOK, MOTION PICTURE and MOVIE CLASSIC. The winner among the entries mailed to HOLLYWOOD Magazine will get $50 in cash and a chance to participate in the Grand Cash Prize offer of $250. This same rule applies to entries sent in to the other Fawcett magazines listed above.

Mervyn LeRoy, who directed *Anthony Adverse, I Am a Fugitive From a Chain Gang, Little Caesar, Oil For the Lamps of China, Five Star Final, Gold Diggers of 1933* and *Tugboat Annie,* is forming his own company to present *Mervyn LeRoy Productions.* His pictures will be released through Warner Brothers Studio.

Mr. LeRoy has just completed directing that sensational stage success, *Three Men on a Horse,* for Warner Brothers, who are planning to release it as one of the big specials of the year.

LeRoy's Own Statement

Now Mr. LeRoy is seeking a trademark —one which will be in keeping with the sterling type of pictures he plans to produce.

"I am looking for a trademark," he states, "that will be entirely different from any now in use. It must be a distinctive as well as impressive. It is my plan to produce only class pictures with mass appeal, therefore those participating in this contest should bear that fact in mind. I am not concerned so much with artiness of the suggestions sent in as I am with the effectiveness of the idea. It isn't necessary for anyone to be an artist, though a sketch would be welcome."

For his first picture as a producer, Mr. LeRoy has purchased *The King and the Chorus Girl.* This exceptional story will be used as the vehicle to introduce Fernand Gravet, noted French actor, whom Mr. LeRoy discovered abroad and immediately signed to a personal contract. LeRoy is positive that Gravet will be the rage of Hollywood with his first picture.

Read carefully the contest rules printed here, then start picturing trademarks in your mind. Jot them all down, remem-

[*Continued on page* 38]

Vital Statistics

MARRIAGES

Only a few of the closest pals of the bride and groom witnessed the aboard ship ceremony that made Joan Blondell the wife of Dick Powell, but two hundred others attended the reception that followed before the liner pulled out of Los Angeles Harbor for New York.

All the marriage customs of old Ireland, native land of the bride, were called into play when Maureen O'Sullivan became Mrs. John (scenarist) Farrow at Saint Monica's Church in Santa Monica. The pair honeymooned aboard the groom's yacht.

It was a New York church wedding that united Mrs. Frances Seymour Brokaw, Gotham socialite-divorcee, and Henry Fonda, ex-mate of Margaret Sullavan, following a secret courtship of more than a year. They will make their home in Beverly Hills.

At a midnight church ceremony Ann Sothern became Mrs. Roger Pryor, after which the newly-weds departed for Chicago, where Pryor, actor turned band master, opened an engagement. Gene Markey, husband of Joan Bennett, gave Ann away, while Marian Lake, Ann's sister, served as maid of honor, and George (actor) Murphy as best man.

A screen love scene in which they worked together six months ago ignited the romantic spark for Ann Nagel and Ross Alexander and led to their surprise marriage in Yuma, Arizona.

Mrs. Ethel H. Weld is the bride of 61-year-old Samuel De Grasse, veteran screen character actor.

Lucille Stafford has tossed aside her screen career in favor of domesticity as the wife of Frederick Franklin, rich Los Angeles oil man.

Studio association led to love for Clover Dale Cahill, a technician, and William Barry Clemens, the screen director.

J. Stuart Blackton, pioneer screen producer, has taken Mrs. Evangeline Russell de Rippeteau, well-known actress of the silent picture era, as his bride. Blackton is 61, while his wife is 34.

Charles Tannen, actor-son of Julius Tannen, veteran of the vaudeville stage, and Florence Barton of the Metro casting office, were wed in Mexico and managed to keep their union a secret for more than a month.

DIVORCES

Lionel Stander was granted a divorce in Los Angeles tribunal after he charged the frau with being hostile and belligerent.

Binnie Barnes charged cruelty when she won a decree from her London book-publisher mate, Samuel Joseph. What she really meant was that Sam refused to give up his British business interests to make his home with her in Hollywood.

Ted Healy may be funny on the silversheet, but he's anything else but around his home, according to Betty Hickman Healy, who asked the Los Angeles courts to annul her marriage to the comedian. Healy and the University of California co-ed eloped to Yuma last May, and parted in August.

Louise (actress) Wilde has applied for a divorce from Leslie Major Sherriff, New York band master.

Bess (scenarist) Meredith won a decree from Michael (director) Curtiz after confiding to a Los Angeles judge that her husband had told her he hated her and wished that she were dead.

Nancy Dover was granted a divorce from Cliff (Ukulele Ike) Edwards after testifying that Cliff refused to permit her to carry on with her screen histrionics after they had taken the vows.

Marie (actress) Astaire garnered $505 a month alimony plus a decree when she swore on the witness stand that Thomas Newbauer, rich San Francisco broker, drank to excess and refused to pay her bills.

Hazel Fay Estrill, one of 20th Century-Fox' younger actresses, obtained an annnulment of her 1934 marriage to Thomas O. Estrill by swearing that he had misled her as to his financial situation when he led her to the altar.

Charging that they parted immediately after their Yuma elopement, rich Jack Peine, brother of actress Virginia Pine and short-time husband of Lila Lee, has filed suit to annul his marriage to Serene (actress) Rowland.

Elda Vokel, New York stage actress, won a decree in the Los Angeles courts from William (director) Keighley when she charged the talkie megaphonist was "cool and indifferent" toward her following her return from a European vacation.

DEATHS

A heart attack proved fatal to Mrs. Josephine Wuppermann, president of a $1,000,000 bitters concern in New York, and mother of Frank and Ralph Morgan, the screen actors. She was 84 years old.

Mrs. John Sinnott, aged 91, mother of Mack Sennett, comedy producer, succumbed at her home in Tingwick, Quebec, after an illness of only a few days.

Katherine B. West, who did screen characterization under the cognomen of Lillain Westner, passed on in Hollywood at the age of 54. Her last silversheet appearance was in *Yellow Cargo*.

NOSE PORES



Largest Pores on Your Body— A Test of Your Cleansing Methods!

By *Lady Esther*

The pores on the nose are the largest on your body. For this reason, if allowed to become clogged with waxy excretions, they will become conspicuously large and noticeable.

The pores on your nose, therefore, are a good test of your skin-cleansing methods. If the pores are plugged with waste matter and gaping large, it's a sign your methods are insufficient. By keeping your pores—and this includes the pores of your nose—*thoroughly* clean, you can keep them normal in size, invisibly small.

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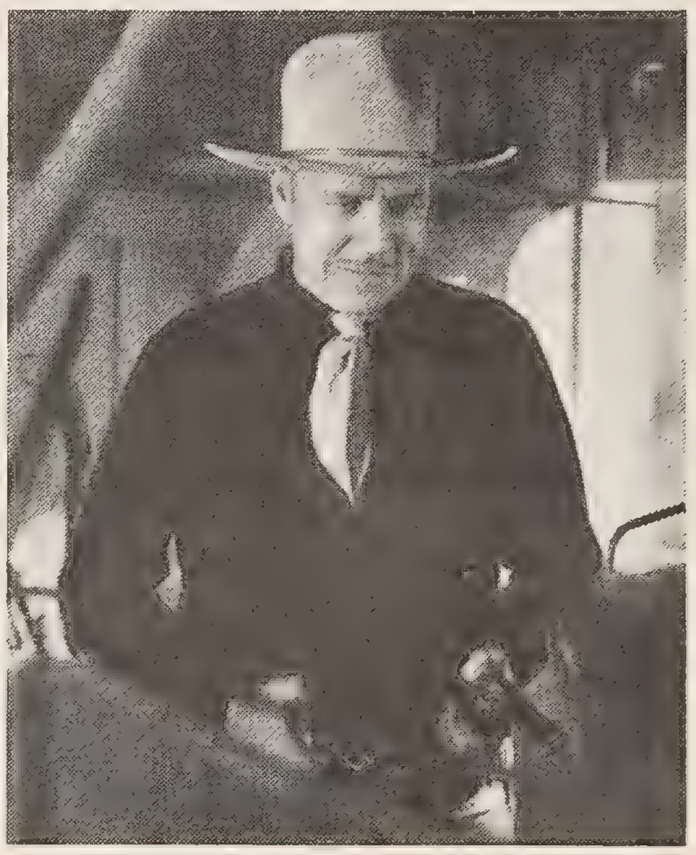
The tarnish-proof HOLLYWOOD CHEST with Merle Oberon's framed photograph—containing a Service for Six with Hollow Handle Knives, $13.50



Putting a Director on the Spot!

by Scoop Conlin

"TWENTY YEARS Is a long time to wait," confided Jack Holt to me as we trudged up San Juan Hill, somewhere in Cuba, "but I have waited just that long to get a motion picture director before the camera as an actor—with me sitting in the golden chair."



So Jack Holt put Director Kenton on the spot . . . and he didn't need these guns to do the trick, either!

The stalwart Jack Holt was clad in an American army uniform that smacked of the Spanish-American war days, and the San Juan Hill I refer to is really on the Columbia ranch near Hollywood, not in Cuba.

"Who's your victim?" I asked Jack. Like everyone else in Hollywood, I love a good-natured "rib."

"Erle Kenton!"

Grimly, Jack grinned with satisfaction.

"The director, no less," he added. "Believe it or not, my boy, Erle Kenton has decided to become an actor in this picture.

"He is Theodore Roosevelt, Colonel of the Rough Riders."

This writer sat down on a stump for a few moments, completely flabbergasted. Erle Kenton is a golfing pal of mine, but I knew he was in for it.

"Not that I particularly want to pick on Erle," continued the star, "he's not only a good director but a regular fellow.

"But, with me, any director will do."

"Twenty years have I waited for this opportunity. I have been out there before the lens for all that time listening to someone else tell me what to do. Now I'll tell him. Get the point."

I did. Poor Kenton was certainly on a spot. Everybody in the picture world knew that Columbia has been scouting unsuccessfully for weeks to find a man who looked like Teddy Roosevelt. The studio not only couldn't find an actor who looked like the doughty Rough Rider, who was later to become one of our greatest Presidents, but they couldn't even find a Rooseveltian type.

A Zane Grey Story

The picture is important. It is Zane Grey's *End of the Trail,* the first Jack Holt starring vehicle on a new contract for Columbia release.

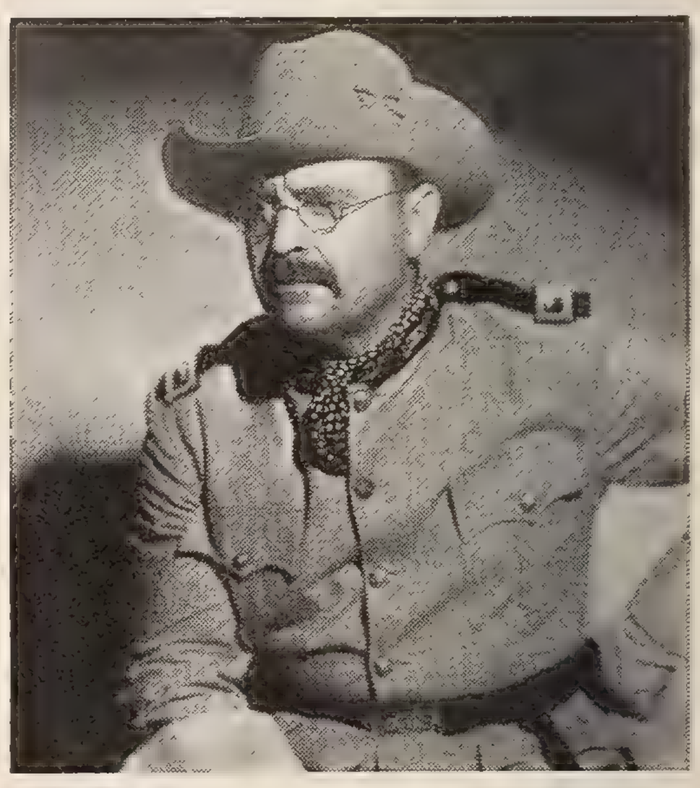
Before we resumed our hike to the location, Holt confided further: "I'll tell you how we hooked him."

"One day Erle casually remarked to me: 'Well, Jack, I guess I'll have to put on the greasepaint and play Roosevelt myself.'

"Of course, I pretended to scoff. 'Never get you out there before the camera,' I argued, 'you directors are too smart.'

"But, Kenton was serious. He confessed that when he was a husky youngster first starting in pictures some fifteen years ago, folks used to say that he resembled Theodore Roosevelt. It seems that Kenton wore the same kind of glasses, and trimmed his mustache in the Roosevelt style.

"That lead was enough for me. I put the rest of the company, actors and crew, wise. We all started work on him immediately. Refused to take him seriously. Implied that he didn't have the nerve to face the camera as an actor, let alone attempt to play a famous historical character, with the rest of us sitting behind the camera in judgment."



Teddy Roosevelt or Director Erle Kenton? It's your guess—and you're wrong. This photo is of the movie director, himself!"

"What happened then," I inquired, "did he go for the rib?"

"My boy, Kenton went for the bait—hook, line and sinker.

"You know, he started in pictures as an actor in the good old days, and he is still a fairly handsome fellow. I'm sure he suspected he was being 'ribbed,' but the idea of showing us up appealed to him."

Rehearsing Before the Mirror

This writer was still a bit skeptical, even willing to lay a modest wager that the director wouldn't go through with it. Or, had some gag up his sleeve.

"I won't take your money, son," said Holt. "I happen to know that he got himself the proper Roosevelt costume and make-up shortly after the picture started. And, he has been rehearsing before the mirror at home every night after work. He probably won't admit the charge, but I know because I've had spies on his trail.

"Why, Scoop, do you know that son-of-a-gun has been gradually changing his mustache hoping nobody would notice it. Instead of that trim, short-cropped model he has been wearing, Erle is now sporting a luxurious, full-rigged affair. It now droops slightly around the corners of his mouth, just like Roosevelt's.



Louise Henry provides the feminine interest in *The End of the Trail*, a Zane Grey story directed by Kenton and starring Jack Holt

"Oh, he looks the part all right. He posed for some portrait stills a few nights ago to make sure he could look O. K. The still man tipped me off. Yep, he looks fine, but wait until I get him out there before that camera.

"Twenty years———"!!!

With this appetizing prospect in view, Jack and I arrived on top of the slopes of San Juan Hill, where the director and company awaited our arrival.

Col. Roosevelt Appears

One hasty glance at the central figure of a group of men standing in front of the cameras and I was glad I hadn't bet. Holt poked me in the ribs.

"Well, I'll be a horned toad!" he shouted, "if it isn't Colonel Roosevelt himself. Hi, yah, Teddy!"

Kenton, the erstwhile director, looked over at us, grinned embarrassedly, and retorted:

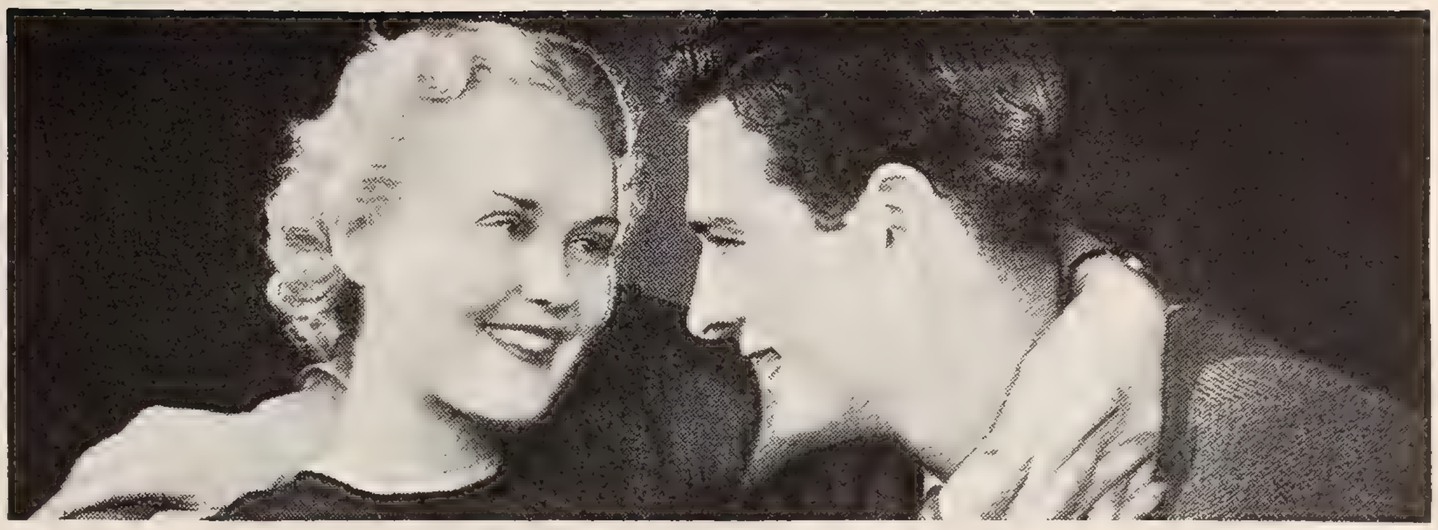
"Lay off now, Jack, how do I look?"

Even Jack, intent on his forthcoming ribbing, was surprised at the director's appearance.

"Keep on grinning," he growled, "with those big white teeth, you look more like the 'old man' than he did himself."

Obviously ill at ease, but nevertheless determined, Kenton began mapping out

[*Continued on page* 48]



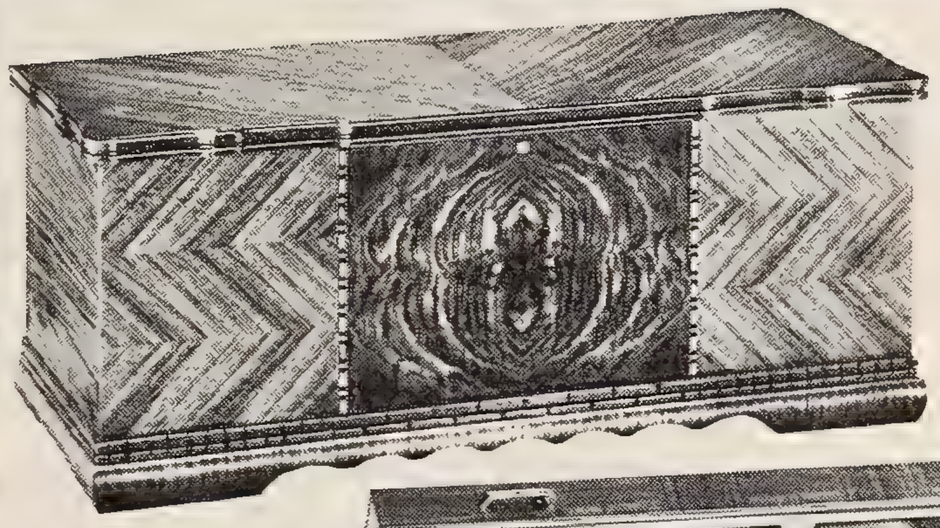
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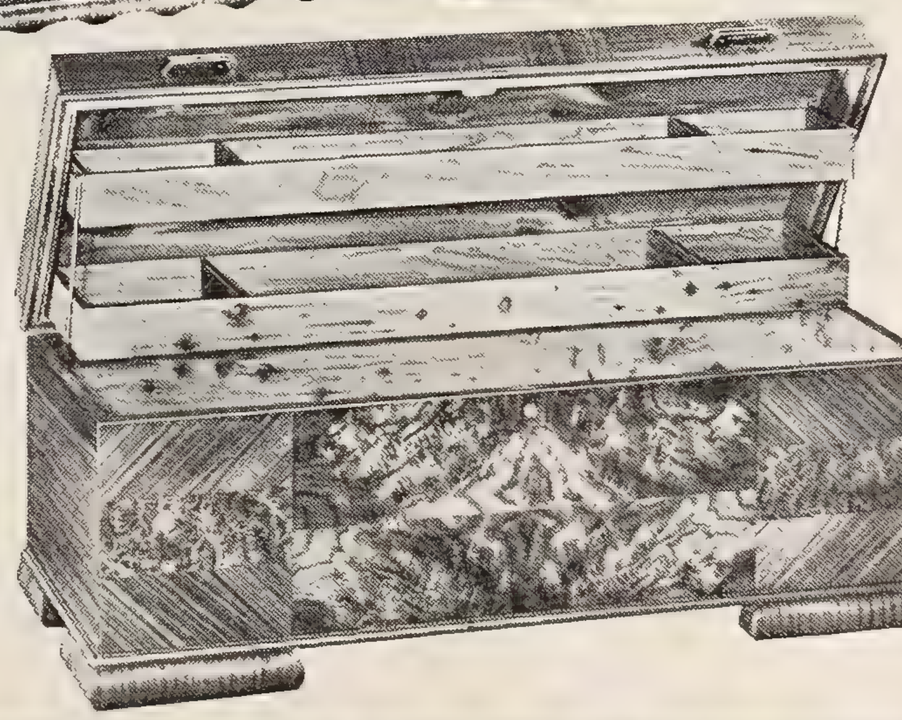


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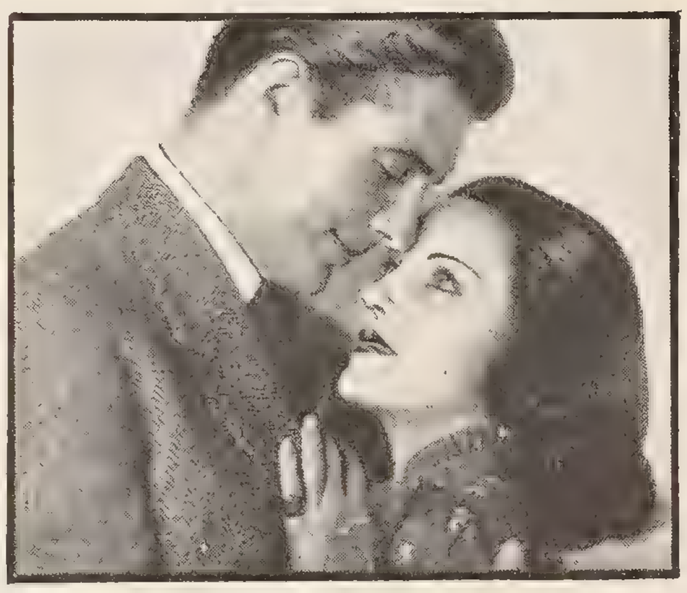
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Portrait of A Rebel



the cast in RKO's production *A Woman Rebels.* Manners, Miss Hepburn and Herbert Marshall

and *A Woman Rebels,* the story of a woman who for twenty years kept her own child a secret and raised her as her niece. These are the parts Katharine Hepburn likes to portray on the screen for these are the women she understands. She feels a sympathy for them. They have a kind of daring much like her own.

Hepburn Dares To Defy

When we say that Hepburn is daring in defying conventions we do not mean it in the usual sense. Little rules and customs are the things she fights. And this is daring, because in Hollywood you do as the Hollywoodians do, and if you don't, heads shake and tongues wag: "She'll never get away with it." We are not even talking about her eccentric sweat-shirt-and-dungaree-costume which became so famous when she first arrived in Hollywood. Or her lightning-change from expensive foreign car to unupholstered station wagon. Or any of the kindergarten poses she took in the middle of an RKO street to read her fan mail. Or the way she defied reporters.

All this was rebellion too, but a pink rebellion compared to the really "red" fight she put up when it came to certain of her own ideas about *acting on the screen.* In *Bill of Divorcement* and *Morning Glory,* her first two pictures, Katharine Hepburn wore smart modern clothes. She wore several decollette evening clothes in both of those pictures. From that day to this she has worn revealing modern clothes in only one other picture, *Break of Hearts.* On a number of occasions, her producers and advisers have suggested that she do a part where she could throw on some strictly modern lure —sex-appeal, or whatever you want to call it—by the fairly simple method of taking off some of those proverbial high collars of hers, to reveal her neck and her shoulders.

They also suggested that she might take a few inches off her long gowns to show shapely legs. In other words, get out from behind those voluminous costumes, to grab added glory in the neck-and-neck race for a position on the screen as a modern siren. This, Miss Hepburn let it be known, was exactly what she did not want to be. She was not on the screen to attract by legs, arms, neck, anything else, or to compete as a clothes horse. She was an actress because she wanted to *act.* The acting opportunities of a part then, was the thing that was to be given consideration, and furthermore, since most of her acting was done with her face, her costumes must not detract from that face.

They must not detract attention from it, but must call attention to it, as a matter of fact. Result, nine out of every ten Hepburn costumes have high necks. Of course there are exceptions—but only occasionally and Miss Hepburn, for variance will do a modern picture after her next, *Quality Street.* Invariably her costumes swathe her body completely. This, then, in a town where the Special A Number One brand of merchandise is Allure.

"I don't want fans who come to see me just to see what backless, strapless gown I am wearing now. I'd much rather try for their praise of my acting," she declared.

And the amazing thing is that, as far as her box office is concerned, her insistence on fully-dressed costume rôles has not done her any harm. In two weeks *Mary of Scotland* took in one-quarter of a million dollars at the Music Hall in New York, and the Music Hall is the measuring-gate of them all.



Stifle a yawn while the camera clicks? Not Katie Hepburn. The photographer can wait—or take it. Which he did!

She's Difficult To Photograph

Another interesting stand is the one she has made against passive close-up acting. Most cameramen will always tell you that the particular star they photograph most is "the most beautiful star in Hollywood to photograph, and the easiest to translate to film." They say that either to be diplomatic, or because after diligent application to the task at hand, they *have* made that task easy. But this is far from the case in photographing Hepburn. One cameraman who has been with her on several of her pictures says, "She is the most difficult person to photograph that I have ever worked with. Not because she is not beautiful. But because she has too many faces. Her extreme mobility of expression causes trouble. Her expressions come and go with such rapidity that it's difficult to light her for those changes.

"It's like trying to keep a spotlight on a speeding flame 50 yards away. I have yet to find a camera fast enough for her . . . frozen face playing would be a great relief, after Hepburn!" The "frozen face" acting to which he refers is something which is characteristic of many of the stars. They can go through the same scene time and time again, register the same smile, the same veiled look at exactly the same word of dialogue each time.

This isn't very inspired, but it is dependable, and usually the star already knows from past study (in the mirror, or watching herself in the projection room) that these "set" expressions she uses are herself at her most beautiful best. But Hepburn doesn't give two hoots about any of that. Her face follows her innate acting inclinations. If the dialogue makes her feel a deep frown then she frowns regardless of the lines it may form. She has been told which are her

[*Continued on page* 49]



This is the kind of clothing that appeals to the RKO star! She would much rather have the informality of sports clothes to evening gowns!

HOLLYWOOD SPOTLIGHTS

Christmas Story



Edward Ellis

EDWARD ELLIS, whose reputation grows and grows as the "kindly father" sort of fellow in films, will be one person mighty glad to complete Paramount's *Maid of Salem.*

Mr. Ellis, in case you don't recall, is just a little bald on top. In this picture he is required to wear his hair—such as it is around the edges—very long. He is having trouble, he admits, with a tickling sensation around the neck.

When he first came to Hollywood three years ago from New York, he received a very unusual summons, according to our way of thinking. A telegram from a studio ordered him not to shave or have his hair cut until further notice.

So Mr. Ellis climbed the train with a week's growth of beard on his face. Embarrassed no end, he sought the seclusion of a drawing room until his train docked in California. For many days thereafter Mr. Ellis kept out of sight, appearing on the streets only at night. The thickening beard did not mitigate his embarrassment in the slightest.

One night, while strolling down a fairly dark street, Ellis saw a drunk meandering his way. Crocked to the gills, the stranger stumbled toward him, pulled his head around in one surprised gaze and muttered puzzledly: "Santa Claus, b'gosh!"

To this day Ellis hates beards and long hair.

A New Star Ahead



Gale Sondergaard

WHEN THE PREview critics walked out of Warner Brothers' Hollywood theatre where they had just witnessed *Anthony Adverse* on the screen there was no little talk about a very striking young lady named Gale Sondergaard who played the rôle of Faith.

Gale was immediately much sought after by the producers, and finally ended up by signing a contract with Paramount for featured rôles. She will probably take us apart for this, but in our opinion she has the quality of a Katharine Hepburn about her which, we hasten to add, is not a cultivated imitation in any manner or means.

Gale has always been exposed to shrewish rôles such as she had in *Adverse.* She's a beautiful, vivacious and sincere young thing, so we asked her why one recent afternoon.

"Perhaps it is because I really like to play them," she replied. "I've done many of them on the stage, and one point struck me in particular. A wicked, calculating lady can be played as just that, or she can be made into a person of tremendous appeal with treacherous intentions. I have played such rôles in the latter manner And they seem to click."

Miss Sondergaard grew up in Minnesota, appeared in plays at the state university, then moved to the east coast. Gradually she worked her way into Broadway hits and attained high ranking before doing her first picture for Warners. You are going to like her tremendously, we think. Watch for a glimpse of her in coming productions.

A Talent Bankruptcy

George Cukor, prominent film director, will tell you Hollywood no longer holds lure for the good-looking, talented young men. Girls flock into the film capital by the hundreds, all seeking fame and fortune. In former years handsome, new faces of capable young men also made a bee-line for the casting offices of the various studios.

"The leading ladies of the screen outnumber the leading men," the director pointed out, "and there is such a conspicuous shortage of male players as to necessitate the producers' calling upon full-fledged stars to fill the gaps. If ever the possibilities for success in this field were plentiful, it is now. *We need new faces in the ranks of male actors!*"

This director feels that many young men turn immediately to a career of selling, engineering, farming and hundreds of other occupations upon graduating from college. Apparently none of these thinks he has a chance in Hollywood, preferring the security of a less sensational profession to the vagaries of motion pictures.

"Talent," continued Mr. Cukor, "is indeed a rare quality; rare because it may lie dormant without recognition even when possessed by a potential screen aspirant. Oftentimes it must be both coached and coaxed in order to probe its innermost depths."

This famous director does not for a moment advise any young man to forego possible success in another field and wend his way westward.

However, he *does* suggest that if John E. Green, Jr., or Tommy Brown III thinks he "has what it takes"—*now* is the time to determine just how much of that evasive "something" he possesses. And that's NEWS!

Approximately five thousand experienced, hopeful and hard-working young men are today registered with Central Casting Company who would, in all probability, disagree with this authority in regard to there being a lack of talent in Hollywood.

A day's work to many of them means that the week's rent will be paid, or that they will be able to purchase that new suit for "dress" parts in films. They would give their eye-teeth for just one chance at success!



"Furthermore, it has been definitely proven the public does not want sex"

They'd Hang Claudette for a Witch!

CLAUDETTE COLBERT is by nature a gay and sparkling young lady. That was one of the main reasons why they were getting ready to hang her on the gallows a fortnight ago—hang her by the neck until dead. The gallows were built. The death sentence had been passed. And Claudette was actually standing there gazing in horror at the rope!

It looked very bad. Our arrival apparently did no good. The hangman was going about his task. (No, this isn't a dream!) The crowds gathered around, and they weren't movie fans looking for autographs. This was a wild mob!

And just when things looked blackest, our hero came to the rescue. Pushing his way through the shouting mob was Fred MacMurray (cavalier this time, and not a Texas Ranger). In short order Fred ended the whole thing and saved the life of beautiful, vivacious Claudette.

It seemed like a narrow escape, but Director Frank Lloyd, looking at his synopsis once in a while to be sure what picture he was s h o o t i n g, knew all the time that so lovely a maiden could never be hanged on the charge of being a witch!

Maid of Salem is perhaps the most unusual picture of the season for Paramount. It deals with witchcraft and popular superstition in the year of 1692, but for all its weird theme, *Maid of Salem* is not morbid.

Although for awhile it looked like *Maid of Salem* was going to be terribly delayed due to Claudette's untimely head bump, things are working out now. Jolted when her car was bumped by a taxi, the star sustained a brain concussion that sent her doctor-husband rushing back from New York by airplane. The concussion was severe but not dangerous, once recognized and treated.

Claudette Colbert's personality is largely responsible for this saving grace. True, she is a Puritan maid in a straight-laced New England colony. But her Pilgrim's costume makes her cuter than ever, and she fairly sparkles all over the place. She loves informality. That makes the period between shots something liveable for all.



Claudette misses her bangs in this picture, but of course she can't have them. They weren't worn in the pioneer days!

Trust the Doctor!

For instance, there before us was the scene between Harvey Stephens, the village doctor, and herself. He was finishing a quotation from a 1690 medical book . . .

"Purge the patient daily, and make him comfortable. And with the grace of God he may recover."

Claudette looks up demurely.

"If you get help from Him, why bother to pay the doctor?" she asks the physician.

"Most people don't," Dr. Stephens assures her.



Meet the *Maid of Salem!* In this picture Claudette gets into trouble because her laughing eyes don't fit Puritan ideals

Then he hands her a new bonnet he brought her from Boston. (All the time silence reigns, cameras grind, lights glitter. And Director Lloyd watches intently.)

Claudette takes the bonnet over to a 1692 version of what is now laughingly called a mirror. She tries to put the hat on, gazing into the asserted mirror. Suddenly she straightens up and faces Director Lloyd. "Am I supposed to be able to see myself in this gol-wholloping hunk of glass?" she demands.

"Cut!" says Director Lloyd with a nod to the cameraman. "Who got so darned literal as that? Of course she has to see herself!"



Claudette Colbert smiles for the crowd—and why not? She's by nature a happy, gay creature

Lloyd, Miss Colbert and Stephens adjourn to a corner while property men run for a practical mirror.

Another Big Picture

Over in the corner they are talking about a picture which Lloyd will direct for Claudette in the spring. It's the film version of *I, James Lewis.*

Claudette wanted to do that story as long as a year ago. She couldn't muster up much interest around Paramount, however. About that time she was called over to 20th Century-Fox to play the rôle of Cigarette in *Under Two Flags.* Frank Lloyd was the director. During an odd moment she told him of her intense desire to be in the screen version of the story.

Lloyd, too, had read *I, James Lewis.* And had the same reaction. More than anything else, he wanted to direct the film version, along the sweeping lines of his now famous *Mutiny on the Bounty.*

"Our thoughts along those lines were interrupted by Cigarette's untimely death in *Under Two Flags,*" Lloyd said. "And by the way, the manner in which she handled her demise is something I'm still raving about. I don't like death scenes—hate to direct them. This thing loomed at me most menacingly. When we dragged up the cameras and Claudette collapsed in Ronald Colman's arms, I couldn't think of a suggestion to give them.

"And they didn't need any. Claudette died like a veteran. Honestly, my mouth dropped open. It was better than I ever hoped for. Did you bawl, too, when she passed away on the desert?"

Claudette interrupted him modestly with this crack: "That scene was the easiest of all. On location in the desert is a real trial. With all that heat, all I had to do was give way to my feelings. I felt like dying. All you had to do was grind off the film."

[*Continued on page* 39]

Buck Jones Out on Location:
A Melodrammer—Slightly Goofy!



It's cold and frosty in them thar' mountains! Editor Ted Magee, accompanied by Mrs. Magee, visits Buck Jones on location up near the snow country

WHEN A MAN has been a dashing hero in pictures since 1918 and has made more than 150 features, that's some sort of record. When he furthermore is even now at the peak of his career and making a reputed $200,000 and more a year, it calls for an investigation. So HOLLYWOOD Magazine took it upon itself this month to join Buck Jones in a location trip and find out why he has been so eminently successful.

We dashed 150 miles from Hollywood into the San Jacinto mountains before we finally caught up with Buck. It was easy to follow his trail. All we had to do was ask any wayside filling station operator if a series of gleaming, streamlined trucks had roared by. For Buck, we learned, has reduced location trips to a practical basis, moves men and equipment in his own gleaming fleet of cars which are as fancy as any glistening fire truck.

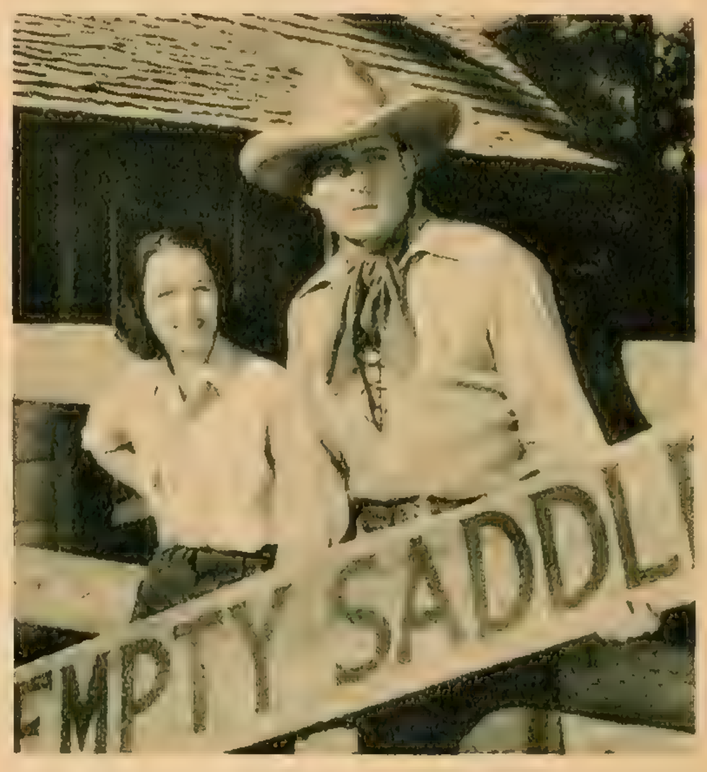
By the time we had skidded around the last mountain curve, we found the Buck Jones company already settled and at work in the beautiful Taquitz Lodge near Idyllwild. Autumn weather had set in; the poplars and cottonwoods were turning a golden brown amidst the stately evergreens. The nights were frosty and invigorating. Here, in the dawn, it was cold enough to step lively in your work.

We walked inside the lodge, found Buck and his sturdy, pretty daughter, Maxine, warming themselves about the fireplace as the rest of the crew unloaded equipment from the giant trucks.

Breakfast took less than an hour, and by that time everything was set to shoot. With the beginning of the first scene we began to understand something of the ability this man possesses.

He Runs the Show

Buck Jones is not only an actor but a producer. He plans the picture from start to finish, keenly analyzes the script, co-directs every scene with his director. So to him must go not only full credit for remaining tops among the western cowboys, but for producing entertaining western films as well.



A leading lady of yesteryear gets a new start in Buck's latest film, *Empty Saddles*. Remember Louise Brooks, a star of several years ago?

The current picture is called *Empty Saddles*. It's an entertaining story about a dude ranch, with a bunch of hillbilly singers thrown in for good measure. The film is a cinch to please a countless legion of adults and not less than three million youngsters, most of whom belong to Buck Jones' own boys' club.

Buck never wastes any time while on location. He can usually clean up all his stuff away from the studio in one week. It would take most studios three times that length of time. Buck seldom shoots a scene more than once. When it is in final shape and the cameras are ready to grind, you can win money by betting two to one there are no retakes.

Maxine Jones gets a rôle in one of her father's films for the first time in *Empty Saddles*. It's a minor rôle, given to her because she's as good as her father at insisting.

The leading lady is a pretty miss. You have met her before. Remember Louise Brooks, who was a leading actress not so many years ago? She is hitting the comeback trail in this Buck Jones film. As to her calibre of work, you'll have to wait for the picture and judge for yourself!



Beating time with a pair of six shooters, Buck Jones leads Frank Yaconelli's orchestra during a mid-day lull. Yaconelli plays the accordion. Film Director Les Selander plays the guitar

Fun On Location

The honest-to-gosh cowboys on the location decided to have some fun with Louise while your staff writer was on the scene. She took the "ribbing" like a good scout, but the lads started something they pretty nearly couldn't finish.

The whole company was gathered in the lodge's warm dining room for lunch when an argument broke out between a couple of the cowboys. They kicked their chairs back from the table, stepped out in front of the crowd and began roaring ex-

[*Continued on page* 54]

Good Earth Film Ready at Last!



China comes to America in *The Good Earth*. This amazing bit of the Orient is situated within a mile of M-G-M's Hollywood studio. Note the terraced hills, hazy in the background

FIVE HUNDRED THOUSAND FEET of film, some of it shot in China, much of it done in America—all of it fine stuff! From that select not more than twelve thousand feet for a picture!

That was the job confronting the film editors at M-G-M when the production crew turned in its last can of film and announced that, as far as it was concerned, *The Good Earth* was finished.

It was no easy job for the editors to find the right combination for those twelve thousand feet. They had to peer endlessly at long, snaking strips of film. Runs and re-runs. Hours of painstaking study. Splicing and cutting, and more projections. Out of that comes the great Chinese picture, one calculated to sweep America as the book by Pearl Buck did a few seasons ago!

Filming *The Good Earth* was one of the biggest tasks ever undertaken by a studio. Actual shooting covered a period of nearly six months constant work. Paul Muni and Luise Rainer, the stars, wore Chinese make-up so long a time they began to feel Oriental, think it, and talk it!

More than two years ago M-G-M took its first step to make this picture. Director George Hill, with an enviable record of fine pictures behind him, was sent to China for background shots. It was his biggest picture assignment to date.

Hill took a good-sized crew with him, ventured into the very provinces talked of in Pearl Buck's book. He snapped scene after scene, always being careful to get just exactly the thing needed for the picture.

When he finally returned to the United States, the holds of a big ship were jammed with authentic "props" for the picture.



Luise Rainer and Paul Muni have the principal rôles in this picture. Their make-up problems were not solved for many weeks



Contrast this informal picture of Luise with that of the stolid, emotionless wife revealed in *The Good Earth*! Because the rôle was so different from the real Luise, it required masterful work on her part to make it ring true

Chinese huts had been torn down, transported in pieces across the blue Pacific. Statues, vases, costumes, indescribable assortments of knick-knacks all were a part of the cargo. Studio expenditures ran into the thousands.

Tragedy Launches the Film

Back in America once more, Director Hill set to work planning actual production of the picture. His enthusiasm was unending. Here, he told friends, was his greatest opportunity—greater even than *The Big House, Min and Bill,* or *Hell Divers,* the three outstanding pictures of his career.

Weeks passed by. Director Hill kept busily on with his job. Among his friends he seemed brimming with energy and enthusiasm. One day Hill, driving down a street, veered his car to avoid hitting a child. The machine smashed into a tree, crumpled under the impact.

Hill was never the same after that. For several days he moped around, telling no one of his intentions. Then, in August, 1934, Hill slipped down to his beach home, placed a revolver to his temple and blew his brains out.

The film version of *Good Earth* thus met a sudden and serious setback. But with hundreds of thousands of dollars already invested in a sure-fire story, Metro had no intention of allowing things to go awry further. For the moment production was deferred, but meantime studio heads quietly went ahead planning the destiny of this great picture.

Last fall came rumblings of new activity. Over on a Metro sound stage Paul Muni and Luise Rainer were summoned for sound tests. Make-up experts began their arduous job of converting these two famous players into Chinese characters. It was a difficult job. For many days the stars underwent three to five hours of make-up work, yet always some dissatisfaction was expressed.

Finally the men who handled the cosmetics decided that Muni and Miss Rainer must not look too Oriental. The transformation was reduced to creating the appearance of high cheek bones, almond eyes. Yet this simple make-up required two hours each morning for proper application, and did to the very end of the picture. Infinite patience these stars had!

A New Orient Arises

Came January, and the cameras began to grind. But not until hills to the north of Hollywood had been terraced in the manner of Chinese hillsides, crops planted, and a veritable Orient created in the heart

[*Continued on page* 68]

How Porky the Pig Became A Star!

Believe It Or Not, there's a new star in Hollywood who never signs a contract, never displays temperament, is always on time, and last, but not least, doesn't even expect a salary for the grand performances he gives on the screen.

This delightful personality has never been known to "highbrow" his less fortunate associates since he blossomed into stardom and left them struggling for recognition among the stock players at the studio in which he toils.

It all came about one day, when Leon Schlesinger, producer of *Merrie Melodies* and *Looney Tune* cartoons called in his staff and said, "Boys, the public is crying for new personalities and I'm going to do something about it. How about organizing a stock company? Perhaps we can find a new star."

A few weeks later this same group of men gathered in the projection room to see a cartoon just completed entitled *I Haven't Got A Hat,* in which the new stock company was to make its début. Among such characters as Oliver Owl, Ham and Ex, mischievous little puppies, Kitty Kat, and Tommy Turtle, was a chubby, stuttering piggie named "Porky," and did he steal the show!

Porky Grabs the Spotlight

When they finished running the picture, Schlesinger, a large, good-natured man, fairly beamed with enthusiasm. "That's just the fellow I've been looking for. From now on he'll not only stutter, but he'll star in all our *Looney Tunes.*"

And that's the new star we've been telling you about.

Like regular actors and actresses of the screen, these fantastic little characters must have likeable personalities and when they do, they receive fan mail just like famous stars.

Unlike Porky, Schlesinger once featured a little boy named Buddy in his films, who seemed to have possibilities as a comedian, but had to let him go when he failed to register on the screen.

With all his clever ways, Porky can't read, so when fan letters are sent to him his boss reads them and whenever possible, tries to fulfill the requests of the fans.

Porky's greatest appeal seems to be the fact that he's always a good little pig, and manages to dispose of the "villain" in his pictures.

Cartoons are so popular with children that Schlesinger has discovered he must never allow any evil or frightening character in his pictures. One wicked character appearing in a film was never shown again when parents wrote in saying it frightened their children.



"Ahah—my favorite film magazine!" exclaims Porky. And why shouldn't it be? For HOLLYWOOD tells you how cartoons are made

Where Porky Got His Voice

There's an interesting story about the strange sounds emanating from these pen-and-ink people. Porky's voice, for instance, is that of an extra player who is a genius at stuttering. In fact, he can't say a word unless he does.



Leon Schlesinger, producer of *Merrie Melodies* and *Looney Tune* cartoons, created Porky, the Pig—and found he had discovered a star!

The child-like voice of Kitty, the Kitten, is created by a woman who is a dressmaker at the studios.

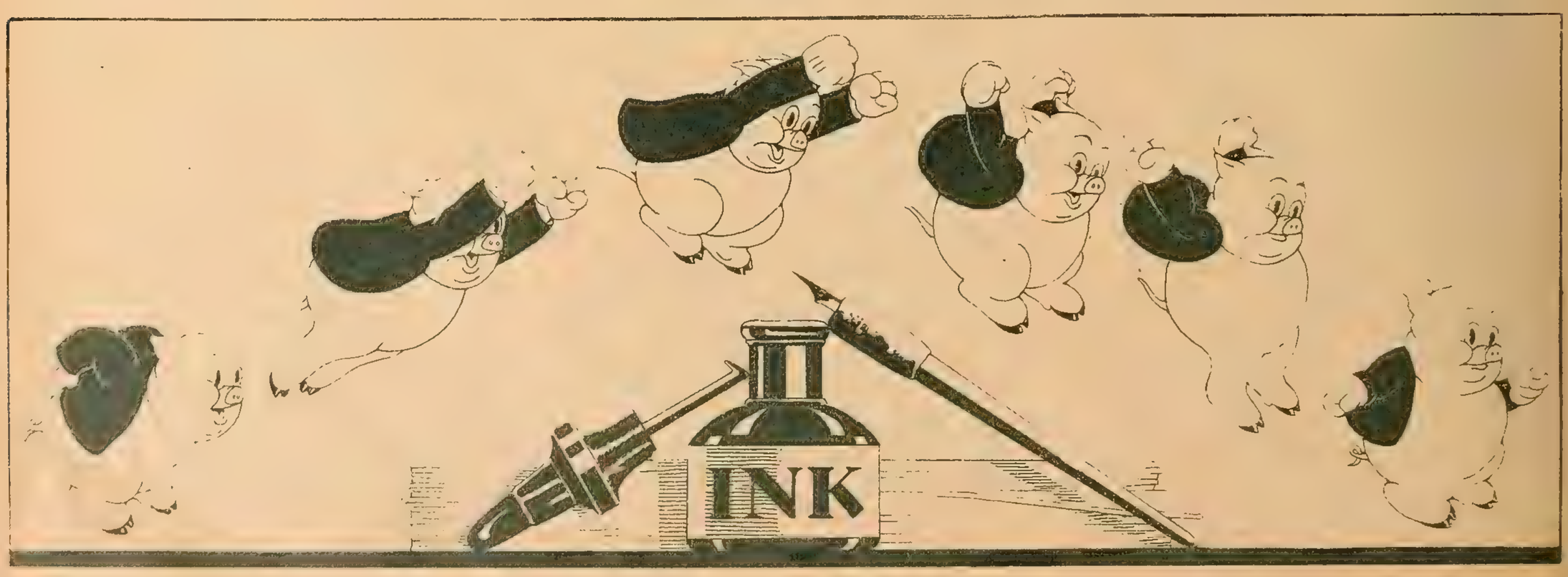
Because Schlesinger's cartoons are released through Warner Bros., he has access to their libraries and oftentimes your favorite star's voice speaks from an animated character. Joe E. Brown's amusing yell has been the roar of a hippopotamus. A record of such a famous voice as John Barrymore's has been played in reverse to furnish the jabber for a funny little animal.

Two famous stars of today used to double their voices for Schlesinger's cartoons when he first started producing them in 1930. One was Rochelle Hudson, the other, little Jane Withers.

Few people realize that it requires from 10,000 to 12,000 drawings for the average cartoon, which takes up approximately seven minutes running times on the screen.

Weeks are spent on story preparation for each picture, and strange sights are seen during this time. Don't be alarmed if it should be your fate to pass a story conference room in a cartoon studio and see a perfectly normal-looking person

[*Continued on page 71*]



Vic McLaglen, Tough Actor



The picture that took him from the ham ranks . . . Victor McLaglen hit real pay dirt when he did *The Informer* (above). Right, Vic plays softball on the 20th Century-Fox lot. Below, he has his footprints in the Chinese Theater foyer as a result of winning the Academy award

ANYTHING CAN HAPPEN in Hollywood and usually does. After being more or less of a regular guy for years, it looks like Victor McLaglen has at last gone Hollywood. It was the little gold statuette that the Motion Picture Academy of Arts and Sciences handed him, not so long ago, that turned the trick. No sooner had Vic put the statuette in a place of honor among his souvenirs, than he called in the palpitating press and announced:

"Listen, you mugs, I want the world to forget that I was ever a fighter and that I once held Jack Johnson to a draw. I'm an actor now, an *actor*. Get me?"

It is to laugh! Take just one look at that scrambled pan of Vic's and then *try* to forget that he was ever a pug. It would be just as easy as to forget that Lindbergh had ever been a flyer. Victor McLaglen will always be exactly what he has been for the last forty years—a rough, tough cookie with a wallop in both hands—and not even an Academy Award can change that.

Same Old Rôle

IT TOOK HOLLYWOOD, and the world, thirteen long years to discover that Vic was an actor. No one was more surprised at that discovery than Vic, himself. For thirteen years he had been plodding along, playing *Captain Flagg* with variations but always *Captain Flagg*. His screen vocabulary consisted largely of words of the "Sez-You-Sez-Me" type and certain mouthed bits of vulgarity that the Hays office would not permit him to speak aloud. Then, by the grace of *The Informer*, a great story, a great rôle and a great director, John Ford, Vic suddenly quit being a mug and became an actor. *O tempora! O mores!* But for all that the Award did not and cannot make a silk purse out of a sow's ear, Vic is an actor—don't forget that. And a great one! When was the time when a guy could not be an actor and a mug, simultaneously, will you tell me?

But if Vic is a mug, he's a sentimental one and a good guy, even if he is a ten minute egg. He has laughed in the heat of battle, and cried like a child when a spring flood washed away a part of his cherished and beautiful garden on his Flintridge estate. He has the walls of his studio dressing room plastered with pictures of himself, almost in the raw, because he is that proud of his physique and his big muscles. And he has a right to be for Vic, when stripped, has a body to delight the eye of a Rodin. His father was an English bishop and Victor is as big as a horse but he has seven brothers who are even bigger.

Quite evidently they bred men at Tunbridge Wells, near London, where Victor was born.

A Typical Britisher

KIPLING WOULD HAVE made Vic the fourth of *Soldiers Three*, if he had ever met him. And Vic would have fitted into that picture like an egg fits into its shell. He is of the English breed that has carried the white man's burden and England's flag to the far corners of the earth and then fought and starved and sweated and went through hell, to keep it flying there. Yes, Kipling would have found Victor McLaglen a man after his own heart. There are few left in this modern world quite like him.

In his more than forty-five years of life Vic has lived ten lifetimes. He has been a boxer, a wrestler, a soldier, a policeman, a rancher, a hobo, a miner, an actor and other things too numerous to mention. He has, as Kipling wrote, found that the world lay beyond the ranges. He has been everywhere, seen everything and done everything that a two-fisted adventurer can do. He has plowed through every obstacle that stood between him and the top and now, as he nears fifty, he stands supreme, at the topmost peak of his chosen profession. What more could a man ask of life?

Vic's own life, and hard times, reads

[*Continued on page 72*]



Death On The Cutting Room Floor!

WHEN ALMA LLOYD, attractive ingénue daughter of Frank Lloyd, the director, was cast in the important rôle of Florence Udney in *Anthony Adverse*, excitement reached a high plane in the Lloyd household.

Here, chirruped Alma, at last was her chance to distinguish herself on the screen, her *opportunité grande*. With the character figuring so prominently in the story, she would be famous overnight through her portraiture of the part in the film.

Day and night she studied and rehearsed her lines at home, even enlisting her capable father's aid in suggesting improvements in her rendition of the character. Then, in the studio, weeks of work before the camera.

All who saw her acting—director, producer, fellow players—proclaimed her work. Her scenes with Fredric March were particularly outstanding, and marked a milestone in her career. She simply couldn't miss.

Came the night of the preview of the picture, a masterpiece of cinema art if ever Hollywood saw one. With her mother and father and a few intimate friends invited especially for the occasion, Alma thrilled with anticipation when the film opened.



Committing murder—the Hollywood way! These discarded strips of film represent blasted hopes—death to many a career!



Jane Withers

With its close, she sat stunned, crushed. She had not appeared in a single scene!

What happened, you ask in amazement? How could anything so cruel and unjust and illogical be inflicted upon this clever young actress, particularly after the studio, in its months of publicizing the picture, had broadcast stories throughout the nation that Alma Lloyd's performance would be one of the most brilliant in the production?



Valerie Hobson worked long and hard during shooting of Universal's *Great Expectations*, but when the film came out, she wasn't in it!

How Alma Was "Killed"

The explanation is simple. Alma was the innocent and unavoidable victim of the cutting-room—the proverbial face-on-the-cutting-room-floor. The entire sequence in which she figured had been lifted bodily from the film because of excess footage and all her excellent work, together with that of all those others appearing in this sequence, had gone for naught.

Death on the cutting-room floor!

Nothing is so distressing, particularly to the younger players who have yet to make their mark on the screen, as this bugaboo of all actors. It strikes when least expected—and the heads that have fallen, even among seasoned veterans, are myriad in number.

Often an ambitious young actor will be given a part which bears every promise of developing into stellar proportions. He will spend days and weeks on the set, and from all indications is destined to be a sensation. When the picture is assembled and ready for general release, for any one of a dozen or more reasons he may find his rôle cut to a single scene, to a small percentage of the footage originally allotted the character—or, again, he may appear prominently throughout the length of the production.

Similarly, an actor who worked only a day or so may discover his appearance in the picture a memorable one.

To learn the reason for this juggling of human fates, let's turn to the cutting-room for our answer.

Master of Their Fate

Ostensibly, the director determines the lot of a player in a picture. Actually, the film editor—the cutter—is responsible. Upon his shoulders rests the task of taking all film exposed—photographed—and from these miles of celluloid fashion a picture.

The cutter of the average production is given film ranging anywhere from seventy-five thousand to one hundred thousand feet in length. This he must convert into a finished picture which averages approximately six thousand five hundred feet, and frequently even considerably less. Sometimes the footage handed him far exceeds the hundred thousand foot mark, but still the picture must not run more than sixty-five hundred feet. You may readily understand, then, that in bridging this rather staggering reduction he cannot include every bit of good acting or every sequence shot on the sets. First and foremost, he must strive toward one goal. The picture itself is the end in view and to reach this objective all else must be sacrificed, whether it be the work of an actor or a spectacular bit of action.

The picture comes first, always, and is to be so regarded even above the performance of the star. Naturally, every consideration is accorded the star, for interest rests primarily in him, but scenes in which the star appears to particular advantage are not necessarily used if they do not aid in the motivation of the plot.



Marian Marsh

Through having worked side by side with the director throughout the shooting of the film, the cutter knows the story thoroughly. It

[*Continued on page* 63]



Viewing the film through a tiny projector, this anonymous film editor watches the action, hears the speech from the speaker high above his left hand. A motion of his right hand settles the destiny of an actor

TOPPER'S FILM REVIEWS

HIS HONEST FACE TELLS THE STORY

LIBELED LADY — (M-G-M) — When Jean Harlow, William Powell, Myrna Loy and Spencer Tracy walk gaily across the screen as the headliners of a picture, one may with some impunity call the feature a four star product. In *Libeled Lady* we have them all cavorting for us, and if the picture isn't quite a four star film, it's close enough to get in under the wire.

We have: Jean, the bombastic blonde in love with Spencer, managing editor of the daily paper; William Powell, debonair wanderer who must inevitably fall in love with America's richest young lady—Myrna Loy. Spencer's paper libels Miss Loy, who files suit for a mere $5,000,000 damages. To save the day Spencer contrives a plot: Powell marries Harlow, then plans to compromise Loy. In the midst of the compromise Harlow is to enter and become the indignant wife ready to sue for husband-larceny. So naturally Myrna dismisses her suit to avoid further scandal, that is, assuming all goes well with the plot.

All does NOT go well, however. Hence we have an amusing, sometimes rough and tumble comedy which does justice to all participants. Jean Harlow, faced with the necessity of returning to her shouting rôle, drops bombs all over the enemy and acquits herself very neatly. But Jean, if we may address you personally, we would rather see you in rôles like those you rarely get—where eyes and curves and suppressed emotions do more talking than your voice. In *Libeled Lady* your part was not the best break, but you did handle it fully as directed.

And Bill, we thought M-G-M made your rôle exactly to fit. You were as charming as ever, and very, very amusing. It must be fun, falling in love so frequently with Myrna on the screen. Congratulations to both of you for your excellent performances.

And now, Spencer. As the fourth member of the troupe you made a better managing editor than your newspaper reflected. It was a rather cheesy looking sheet, what we saw of it. But you--you were swell!

It would not be fair to finish this review without a word of congratulations to Walter Connolly who plays the rôle of Myrna's rich father.

We have been talking to the stars somewhat in this review, but this much we say to the world: *Libeled Lady* is light, frivolous comedy, intended to be taken with salt and a laugh. As such it provides around 100 minutes of hilarity with very little to slow it down. If you leave the theatre buoyed with the thought that life is easier if not taken too seriously, *Libeled Lady* will have been not only good entertainment, but will have served a purpose of no small importance.



Four stars—in a great comedy! William Powell, Jean Harlow, Myrna Loy and Spencer Tracy are featured in M-G-M's film, *Libeled Lady*

LADIES IN LOVE—(20th Century-Fox)—Whatever else may be said of this picture, it is at least an interesting experiment. Loaded with star names, the story attempts to deal satisfactorily with four separate love affairs, carrying them through to logical conclusions. The attempt is not entirely successful.

Janet Gaynor, Constance Bennett and Loretta Young move into a fashionable apartment together and the stage is set. Janet becomes housekeeper for a magician (Alan Mowbray) while a physician (Don Ameche) yearns his heart out for her. Connie falls in love with a rich playboy from South America (Paul Lukas). Loretta's love goes to a titled young gentleman (Tyron Power, Jr.)

Director Edward Griffith is faced with the proposition of handling these three love affairs simultaneously, plus the complication of Simone Simon, who enters the scene to steal Connie's boy friend from her. Handling such a story is not an easy task, but the director has achieved a moderate sort of success at that.

If the rumors of great bickering among the four stars during shooting of the film are true, they at least do not show up in the final version. Janet Gaynor captures a good measure of sympathy because her love affair eventually works out with the doctor. Best actress probably is Loretta Young, although we may be taking our life in hand by saying so. Miss Bennett's performance is satisfactory but scarcely sparkling. As for Simone, the girl who made such a solid hit in *Girls' Dormitory*, one cannot muster up the same enthusiasm for her present work. Here she is a shadow of her previous self, portraying a similar rôle without half the opportunity or self-ambition offered before.

To Alan Mowbray goes considerable credit for playing his magician's rôle with unlimited enthusiasm. He makes a ham actor supreme of himself, apparently delighting in doing so. As a result, he garners up practically all the laughs that can be found in an otherwise unfunny picture.



***Ladies in Love*, following the current trend, offers plenty of stars for your entertainment. Here you see Simone Simon, Paul Lukas, Constance Bennett. And to your right—**

THE GAY DESPERADO — (Pickford-Lasky)—Gay, satirical and romantic, *The Gay Desperado* proves to be, in racetrack parlance, a "sleeper" of the first order. Little heralded because no one as quite sure what Miss Pickford and Mr. Lasky would evolve as their last production effort this picture emerges as one of the distinctly finer films of the winter.

Nino Martini is billed as the star, and deserves it because of his many fine songs in the picture, but Leo Carrillo as the gay Mexican bandit leader plies his trade well, steals scenes promiscuously. Carrillo, the "most worst bad man in thees country," twists dialogue and plot into delightful knots for 85 minutes while Martini serenades the cacti in the moonlight and Ida Lupino considers romance with Jimmy Blakely.

Gay Desperado is particularly enjoyable because it runs liltingly along a path seldom followed by Hollywood films. Entrancingly melodic, it combines farcical fun and genuine excitement with light opera.

You will like every member of the cast. All have contributed to the success of the film. Watch for the scene where Mischa Auer, as one of the bandits, breaks his heroic silence to offer his resignation when romance is at stake.



Others in the *Ladies in Love* cast: Don Ameche, Janet Gaynor, Loretta Young! But for all its star names, it isn't the world's best picture

Songs you will like: *The World is Mine Tonight*, the lovely *Estrellita, Celeste Aida, Adios Mi Tierra.*

Gay Desperado's fine qualities make all the sadder the parting of Jessie Lasky and Mary Pickford, for in this final picture they have demonstrated the worthiness of such a partnership. To them and to Director Rouben Mamoulian goes much credit for the success of the production. Mamoulian, who did not get along with the cast any too well will probably find them all in a forgiving mood by now.

FLASH REVIEW!

CHARGE OF THE LIGHT BRIGADE—(Warner Brothers)—**Into the valley of death rides the noble six hundred, and across the screen in the year's best action film—a picture that will thrill you from start to finish. Once again we have the ingredients that made *Captain Blood* such a smash hit the world over. Errol Flynn wears dashing uniforms, makes love to the beautiful Olivia de Havilland, defies death with that reckless smile that has carried him to stardom. Nor is it all Flynn's picture, for Patric Knowles, Henry Stephenson, Nigel Bruce, David Niven, Spring Byington and a host of others have vital parts in the film. C. Henry Gordon as the native leader, Surat Khan, plays one of the outstanding rôles of his career.**

***Charge of the Light Brigade* is great not only because of the inherently fine production itself, but because it brings to life the immortal poem of Tennyson, gives you a vision of the thing that inspired the masterpiece. Director Michael Curtiz creates a symphony of action with charging horses, flying banners, booming cannon, with enough love interest to offset the sheer drama of battlefields. This picture merits the attendance of young and old, men and women. We heartily commend it to your attention.**

DIMPLES—(20th Century-Fox)—Given ample opportunity to display her wares of wistfulness and charm, little Shirley Temple unerringly captures the high spots of *Dimples*, makes this film another smashing success for her studio. The story is concocted of simple things; a little harmonica-playing orphan living with the "Professor" of debatable ethics (Frank Morgan), meets a dowager (Helen Westley) who would like to adopt her for her own.

(Continued on page 62)

Princess Chic

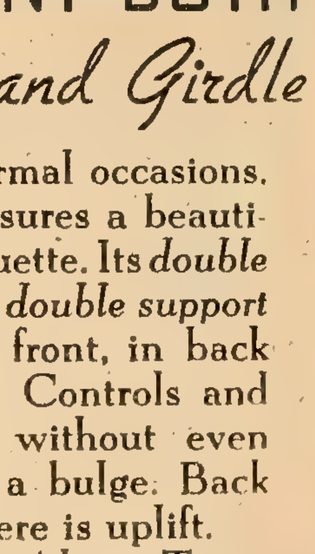


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For Dress and Formal occasions, the Foundation assures a beautiful unbroken silhouette. Its *double knitted panel* gives *double support* at four points: in front, in back and at both sides. Controls and shapes naturally, without even the suggestion of a bulge. Back is low cut—brassiere is uplift.

The Girdle, for About Town and every day wear also has the clever double knitted panel.

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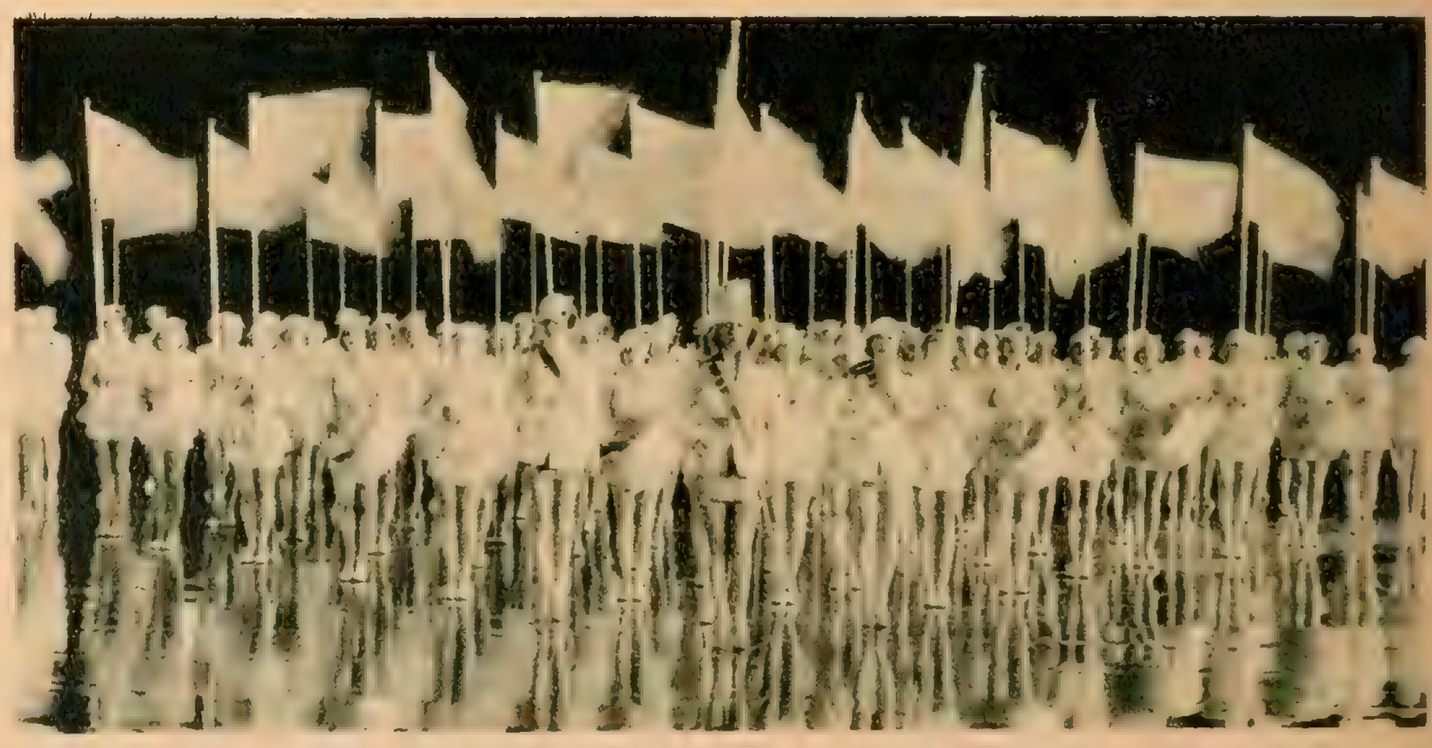
Hold 'em, boys, you can all sing tenor! It looked like a battle royal for a minute as the lads gathered for a barber shop quartet session. Pat O'Brien's holding back Frank McHugh, while Jimmy Gleason chokes Jack Oakie. Jim Tully, in the center, turns referee



Three men in her screen life is nothing to Mae West, so we hear. You'll recognize these talented escorts, no doubt Warren William, Randolph Scott, and Lyle Talbot



Here's a vision of loveliness for you—and right when it's snowing in your part of the country! Marjorie Weaver goes a-sailing on a balmy November day



These trim young ladies are one of the reasons you'll want to see *Gold-diggers of 1937*. We watched them do a number called "All's Fair in Love and War," and take it from your Hollywood correspondents, it's fair, all right, it's fair!

LINES SAY "over 30!"



Skin faults start below surface — Cells, glands, blood vessels under your skin. When they fail, under tissues grow thin — the outer skin folds into lines! Skin faults start!



Miss Esther Brooks, much admired in New York this past winter, says: "Pond's Cold Cream takes every speck of dirt out of my pores, keeps my skin clear of blackheads."

A Sign that UNDER TISSUES are Shrinking!

THOSE mean little lines that creep in around your eyes, your mouth . . . You are only 25. But people see them—"She's every bit of thirty!"

Or, you are over thirty . . . but not a sign of a line. And everybody takes you for years younger than you are—"Not a day over 20!"

Do you know what those same little lines say to a dermatologist? He sees right through them to the under layers of your skin, and says: "It's the *under* tissues at fault!"

Keep away Blackheads, Blemishes —with Under Skin treatment

Skin faults are not always a matter of years. Look at the skin diagram above. Those hundreds of tiny cells, glands, fibres *under* your skin are what really make it clear and satiny—or full of faults! Once *they* fail, skin faults begin. But keep them active—you can, with Pond's rousing "deep-skin" treatment—and your skin blooms fresh, line-free, as in your teens.

Pond's Cold Cream contains specially processed oils which reach deep into the pores. It floats out all the dirt, make-up, skin secretions that are starting to clog. Already, your skin looks fresher!

More . . . You pat this perfectly balanced cream briskly into your skin . . . . Start the circulation pulsing, oil glands working freely.

Do this regularly—day after day. Before long, cloggings cease. Pores grow finer. Blackheads, blemishes go . . . . And those myriads of little fibres strengthen! Your skin grows firm *underneath*—smooth, line-free *outside*, where it shows.



Mrs. Eugene du Pont III

whose fresh, glowing skin just radiates youth and beauty, says: "Pond's Cold Cream freshens me up right away . . . It takes away that tired look and makes 'late-hour' lines fade completely."

Here's the simple Pond's way to win the clear, glowing skin that never tells of birthdays. Follow this treatment day and night.

Two things to remember

Every night, cleanse with Pond's Cold Cream. Watch it bring out all the dirt, make-up, secretions. Wipe it all off! . . . Now pat in more cream briskly. Rouse that failing underskin. Set it to work again —for that smooth, line-free skin you want.

Every morning, and during the day, repeat this treatment with Pond's Cold Cream. Your skin becomes softer, finer every time. Powder goes on beautifully.

Start in at once. The coupon below brings you a special 9-treatment tube of Pond's Cold Cream.

SPECIAL 9-TREATMENT TUBE

and 3 other Pond's Beauty Aids

POND'S, Dept. M144, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street_____

City_____ State_____

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Our Readers Write

(Continued from page seventeen)

star's name commands our interest. Wouldn't all of us rather see BING CROSBY as a star than *I Found Stella Parish* as a picture? With the cast headed by a star we know and like, we'll take a chance on almost any picture!

In brief—my plea is that you keep our favorites in the starring roles and give us a chance to become accustomed to the *over-night sensations*. Give us time to appreciate their efforts and make a place in our hearts for them, but *don't thrust them upon us!*

Very truly yours,

Hazel Vajretti,
52 Hall Street, Santa Cruz, California.

• •

Patriotism Preferred

Dear Editor:

Referring to the picture *A Message to Garcia*, may I state that I firmly believe that patriotism, which is nearly extinct in this country, should be revived? I know of no medium which could be of bigger help than the movies.

Some portion of American history should be placed before all on the screen, not too long, and not too much "clowning," but with the idea of bringing back and making surge within the audience true patriotism and love of country.

I believe, as do my patients—that if presented by your magazine, the Powers That Be would do well to aid in the program of patriotism.

Thanking you, and if this should be published, I should like to see the reactions of others of your following.

Respectfully,

Dr. Maynard C. Crawford,
649 South Olive Street, Los Angeles, California.

• •

One In A Million

Dear Editor:

If this epistle is published, it will probably be headed "One in a Million," for I have a fierce peeve! It's Gable! I think that smirk which is hailed as his dimpled smile is about the worst thing I have ever seen. And as for emoting, his whole appearance in his close-ups bespeaks, "Lady, am I giving you a break—or *am* I?

He may be God's gift to several thousands of worshipping females, but to me he is a very conceited and self-satisfied man who has been getting the breaks by being cast opposite the finest actresses in Hollywood.

Yours respectfully,

Mary Holmes,
Lynn Creek, B. C.



—*Fawcett Photo by Charles Rhodes*

Frank Morgan and Eric Blore, two of Hollywood's ace funnymen, exchange jokes after a preview. They're funny off-screen, too!

Two In A Million

Dear Editor:

Why all the fuss about Clark Gable? He isn't so hot! There are plenty of other screen he-men. Take for example Charles Bickford and the late John Gilbert. When Messrs. Gilbert and Bickford made love, all the other actors looked like carbon copies of the Sahara Desert. When Charles Bickford makes love, he *shows* it! He looks ardent, full of passion . . . whereas Mr. Gable looks childish and playful.

In the play *Wife vs. Secretary*, Mr. Gable was almost all the time kissing his wife, Myrna Loy, but he did not show that his kisses were real. Did he or did he not kiss Miss Loy? He seemed to be playing instead of kissing.

Sir, print this in your column, because I am tired of reading how *good* Mr. Gable is, and don't forget to tell him that in Puerto Rico the girls are crazy about him, with the exception of the undersigned.

Yours very truly,

Mary P. O'Neill,
Box 1229, San Juan, P. R.

• •

A Friend In Need!

Dear Editor:

In the picture *San Francisco*, Clark Gable definitely proved his ability as an actor! He has looks, charm and in brief, everything it takes! I could listen to his voice and gaze into his beautiful eyes forever!

A Gable Booster,
Chicago, Illinois.

• •

California Air?

Dear Editor:

I am simply stating my own opinions. I realize one shouldn't believe all one reads in the papers—but doesn't it strike you that the moment an actor or actress reaches stardom and fame, divorce and scandal are almost always sure to follow? I, for one, hate to have to follow my favorites through multiple romances and divorces. I *do* wish they'd stay put! Is it the California air, or is it simply because they can't bear to see their mates gain a little more fame?

Yours sincerely,

Adela Kosh,
126 Third Street, West Warwick, R. I.



Hollywood Newsreel

(Continued from page eight)

$7,000,000 from her late producer-husband, that she should make the pictures he planned for her. It seems definite that she will do nothing for at least a year and it is more than likely that her retirement will be permanent.

• •

A Few Odd Jobs

There's never a dull moment in the Bing Crosby castle. What with pictures, the radio, twins and a big home, you'd think that Bing had his hands full. But now he has a racing stable with sixteen horses, operates a big ranch near San Diego, owns part of a new race track and has two prize fighters under his management, not to mention a flock of singers and two or three good orchestras.

• •

Bobby Breen Strays

When Bobby Breen could not be found on the lot at RKO Studio recently, nor on location where he was supposed to be, studio executives scurried back and forth in an attempt to find him. They were beginning to fear for his safety when it was discovered that nine-year-old Bobby had become confused in the matter of identifying his trailer-dressing room and had crawled into one belong to Richard Arlen. Having nothing more important to do at the moment, young Bobbie found a cozy corner, curled up and went to sleep. His own trailer was driven to a remote spot in San Fernando Valley, while the one in which he was napping was sent to the Toluca Lake home of Mr. Arlen.

When Dick discovered the mistake, he investigated and drove the sleepy-eyed singing star to the location of *Rainbow on the River*, where production was resumed and several sighs of relief were audible.

• •

"EASIEST CONTEST" WINNERS

Moustaches of every color and description were drawn on the picture of Mr. Gene Raymond which we published in a recent issue of HOLLYWOOD Magazine. To the twelve lucky contestants, our congratulations! To those of you who submitted entries in this contest, our thanks and regrets that we cannot present every one of you with a prize!

Now for the winners:

For the serious, good-looking type of moustache, the ten dollar bill as first prize goes to *Miss Anne Sadlon*, 192 Roseville Avenue, Newark, N. J. For the funniest, most "cartoonish" type of drawing an equal amount goes to *Miss Estelle L. Katz*, 23 Ellsworth Avenue, Brockton, Massachusetts. A personally autographed photograph of Mr. Gene Raymond will be sent to each of the following persons:

***Miss Grace Dugan*, 320 South Front Street, LaCrosse, Wisconsin.**
***Albert White*, 915 Wilson Avenue, Toledo, Ohio.**
***John C. Morris, Jr.*, Rayville, Louisiana.**
***Miss A. B. Vierhaus*, Ridgefield, Conn.**
***Florence Homatas*, 891 Faile Street, Bronx, N. Y.**
***Theresa Mikiel*, 1085 N. Hermitage Avenue, Chicago, Illinois.**
***Fairie Jean McMullan*, 3920 8th Street, Meridian, Mississippi.**
***Fay C. Burke*, 306 Denver Theatre Building, Denver, Colorado.**
***Harriet Hobart*, 9 Hemway Terrace, San Francisco, California.**
***Marianne Heferle*, 1515 Kelsey Avenue, Toledo, Ohio.**

Connie, How About It?

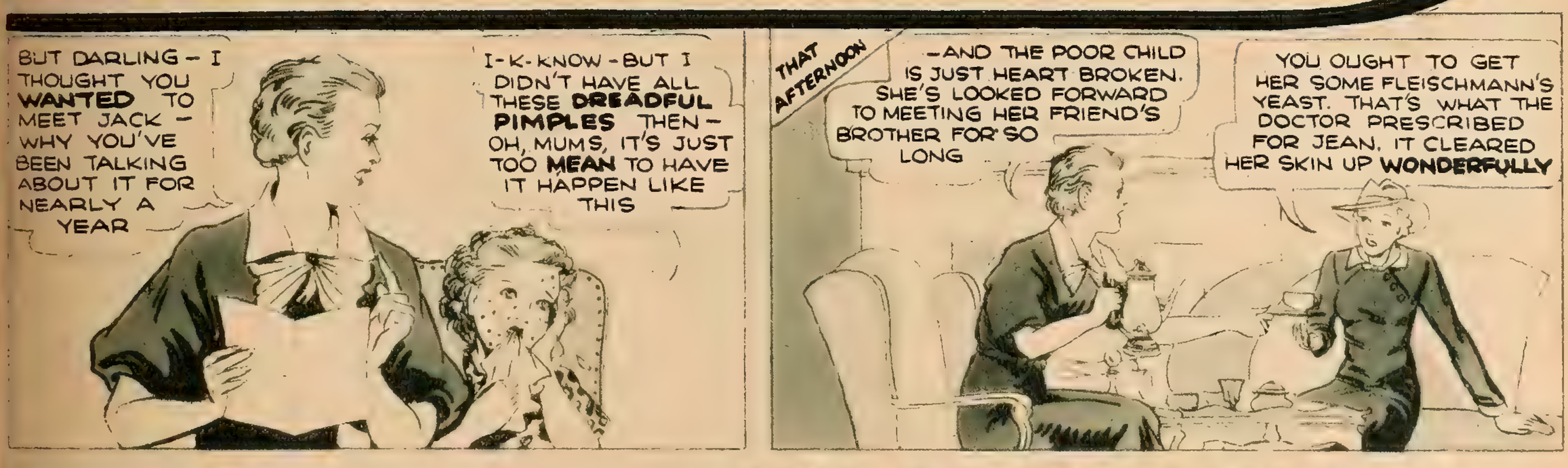
Friends of Connie Bennett and Joseph Schenck, Twentieth Century-Fox mogul, insist that their friendship is just that, and no more. But it looked a little like the friends were all wrong when Connie became thoroughly alarmed at Schenck's illness while in the east and flew all the way to New York just to cheer him up.

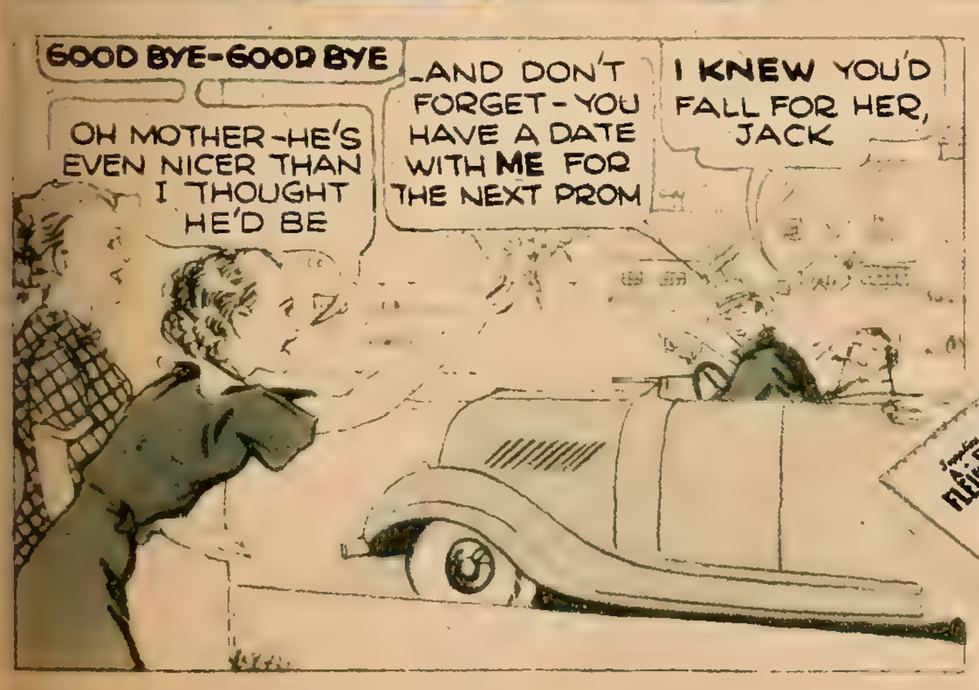
• •

Mae Remembers Her Friends

Mae West is a great gal to remember her old pals. She isn't one to hit the night spots, like other Hollywood stars, but she does sort of hold court in her own home at the fashionable Ravenswood apartments (in which, incidentally, she is the heaviest owner). One of her best pals has been Jack La Rue. They played together on the stage in New York, so, when *Go West, Young Man*, started production, Mae heard that Jack was on the loose, had a part written into her script for him, marking their first screen appearance together. Producers immediately signed La Rue for two other pictures.

NOW—HE'LL HATE ME ON SIGHT





DON'T LET ADOLESCENT PIMPLES MAKE YOU HATE TO BE SEEN

PIMPLES spoil many a "date"—for boys as well as girls—after the start of adolescence, from about 13 to 25 years of age, or even longer.

At this time, important glands develop and final growth takes place. The entire system is disturbed. The skin gets extra sensitive. Waste poisons in the blood irritate this sensitive skin. Then, unsightly pimples pop out.

Fleischmann's Yeast clears these skin irritants out of the blood. Then, pimples go! Eat 3 cakes each day, one before meals—plain, or in a little water—until skin clears.

—clears the skin

by clearing skin irritants out of the blood

Copyright, 1936, Standard Brands Incorporated

Which Word Describes Your Eyes?





COLORLESS—Pale, scraggly, scanty lashes—eyes seem small, expressionless. A definite need for proper eye make-up.



CONSPICUOUS—Ordinary mascara overloading the lashes in heavy, gummy blobs. Hard-looking and unattractive.



CHARMING—Dark, luxuriant lashes, yet perfectly natural in appearance — with Maybelline. Eye make-up in good taste.

So Simple-this Beauty Secret

Your eyes are your most important beauty feature—or they should be! Are you making the most of their possibilities by framing them properly with long, dark, lustrous lashes? You can do this best by applying just a few, simple brush strokes of harmless Maybelline, the eye make-up in good taste. No longer need you worry about having pale, unattractive lashes, nor fear that hard "made-up" look if you darken them—with Maybelline!

★ Maybelline is non-smarting, tear proof, and absolutely harmless. Cream-smoothness of texture—utter simplicity of application—tendency to curl the lashes into lovely, sweeping fringe—these are some of the wonderful qualities which make this the eyelash darkener supreme.

★ You will adore the other delightful Maybelline Eye Beauty Aids, too! See with what ease you can form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Try blending a soft, colorful shadow on your eyelids with the pure, creamy Maybelline Eye Shadow—it deepens and accentuates the color and sparkle of your eyes.

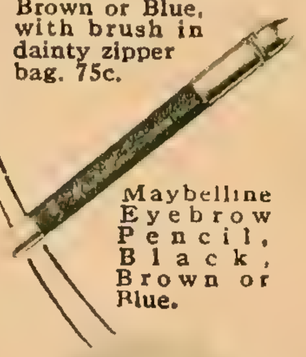
★ Maybelline Eye Beauty Aids are preferred by more than 10,000,000 discriminating women as the finest that money can buy—yet they are nominally priced at leading toilet goods counters everywhere. Generous introductory sizes of all Maybelline Eye Beauty Aids may be had at all 10c stores. Try them today—you'll be delighted!



Maybelline's world-famous, economical Solid Form Mascara, in the brilliant red and gold metal vanity—75c.



Maybelline Cream Mascara in Black, Brown or Blue, with brush in dainty zipper bag. 75c.



Maybelline Eyebrow Pencil, Black, Brown or Blue.



Maybelline Eye Shadow, Blue, Blue-Gray, Brown, Green or Violet.

Maybelline

THE WORLD'S LARGEST SELLING EYE BEAUTY AIDS

Tested and Approved Good Housekeeping Bureau

Win Bob Taylor's Prize

(Continued from page ten)

As a special requirement for this month's contest, the editor adds this stipulation: along with your letter name your ten favorite film stars in the order of your rating. HOLLYWOOD Magazine wants this information so it may more readily meet the public taste in articles appearing in future issues.

Here are the rules:

1. Write your letter in either pen and ink or on the typewriter. Legibility, neatness and conciseness count.

2. Make your letter brief. There is no set limit to the length of HOLLYWOOD's letters, but the editor reserves the right to strike out portions deemed unnecessary. Brief letters win more favorable consideration.

3. Your letter must be interesting. Will it lend itself to comment from the editor? Are there two sides to what you have to say? Is it really worth saying? These are tests that will improve your letter.

4. List the names of your ten favorites, in the order of their standing, on the sheet printed below. Attach or enclose this in your letter. (Be honest with your choices—they have nothing whatever to do with the letter contest and are for polling purposes only.)

5. Address your letter to HOLLYWOOD Magazine, Dept. BT, 7046 Hollywood Blvd., Hollywood, Calif. It must arrive here not later than December 10. No return correspondence can be attempted. The judge's decision is final.

LeRoy Trademark Contest

(Continued from page eighteen)

bering, of course, that those you submit MUST BE ORIGINAL. You cannot hope to win a prize by copying what someone else has already put into use.

Here are the rules:

1. The contest closes December 20, 1936. All entries must be in the mail not later than midnight, December 20, 1936.

2. Any reader is entitled to enter except employees and relatives of employees of Fawcett Publications, Inc., Motion Picture Publications, Inc., or A Mervyn LeRoy Production.

3. It is not necessary to submit a drawing of the trademark—you can outline your idea in words.

4. Do not submit decorated or fanciful entries.

5. Judges will be Mervyn LeRoy, S. Charles Einfeld, director of Advertising and Publicity for Warner Bros., and Edward Selzer, Publicity Director for Warner Bros. Studios.

6. Contest closes midnight December 20th, 1936.

7. In case of ties, duplicate prizes will be awarded.

8. Submit your entry to LeRoy Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

9. Prize winners agree to sign over all right and title to winning designs and to accept the prize money as full compensation for the same. No entries will be returned.

Now get out the pencil and begin jotting down your trademark ideas. Your entry may be the winning one.



They dance, they swim—and they sing! These pretty chorines were guests of Frances Langford, seated at the piano. From the left: Dot Sanders, Vivian Faulkner, Jaqueline Dax, Midgie Dare, Jean Ashton

They'd Hang Claudette for a Witch!

(Continued from page twenty-seven)

But back to the James Lewis picture. Lloyd was adopted by Paramount recently and given *Maid of Salem* as his first assignment. Directing Claudette brings joy to any director's heart. But he was even more over-joyed to find he would direct her next film, and it would be *I, James Lewis.* They're still congratulating themselves.

Maid of Salem works a few hardships on Claudette, to her way of thinking. For one thing, she has been temporarily deprived of her bangs. And although it does not change her beauty in the slightest, she feels a little unkindly toward the unidentified person who pointed out bangs weren't just the thing in 1692.

And then again, her fingers can't be manicured in modern fashion. They have to be Puritan-ish, with close-clipped, uncolored nails. And she simply must not say "can't" for "cannot" in the script. Her English has to revert 250 years.

For a Puritan girl, Claudette clowns most amazingly. In one scene she was supposed to do a dance with an imaginary partner—one of the reasons why they decided she was a witch. Now, Claudette dances divinely when actually in the arms of a handsome gentlemen, but it is a little strain on her credulity to react in exactly the same way without a partner.

So she started clowning. As an off stage proposition this appealed to Director Lloyd. He left his easy chair and made a valiant attempt to out-clown Claudette. The audience of grips and juicers applauded while time was a-waiting. After the fun Claudette settled down and did the scene better than any boss could ask for.

Since we have aroused your curiosity somewhat about the new picture, *Maid of Salem,* we will reveal this much. Claudette, the Puritan, is a rebel at heart. She meets Fred MacMurray, a Virginian with a price on his head for inciting revolt down south. His chivalry and gaiety is a strange contrast to New England prudery. So of course she falls in love with him during their clandestine meetings in the forest.

Finally, in the midst of a witch scare which has already seen the execution of nineteen persons, Claudette is singled out because of her strange actions (a nice Puritan never acted like she was really in love, you know.) And through the schemings of an irresponsible child (Bonita Granville), Claudette is brought to trial.



Most Bad Breath Begins with the Teeth!

WHY let bad breath interfere with success — with happiness? It's so easy to be safe when you realize that by far the most common cause of bad breath is . . . *improperly cleaned teeth!*

Authorities say decaying food and acid deposits, in hidden crevices between the teeth, are the source of most unpleasant mouth odors—of dull, dingy teeth—and of much tooth decay.

Use Colgate Dental Cream. Its special *penetrating* foam removes these odor-breeding deposits that ordinary cleaning methods fail to reach. And at the same time, Colgate's soft, safe polishing agent cleans and brightens the enamel—makes your teeth sparkle.

Be safe—be sure! Brush your teeth . . . your gums . . . your tongue . . . with Colgate Dental Cream at least twice daily and have cleaner, brighter teeth and a sweeter, purer breath. Get a tube today!





Genuine DIAMONDS
$1.00 DOWN
10 months to pay

America's "Largest Mail Order Credit Jewelers" offer these remarkable Christmas gift values.

10 Days Free Trial
10 Months to Pay

Send $1.00 deposit! State age, occupation, etc. (If possible give 1 or 2 business references.) Dealings strictly confidential. No C.O.D. to pay. **Satisfaction Guaranteed or Money Back.**

ORDER NOW to avoid the big Xmas rush



Both for $29.75
Only $2.87 a mo.
4 Fiery Diamonds

LK-6 . . . Perfectly matched engagement and wedding ring ensemble of 14K Solid White or Yellow Gold. Engagement ring is set with a fiery, genuine blue-white diamond, and the wedding ring with 3 matched diamonds. Specify gold desired. **Both for $2.87 a mo.** May be purchased separately.

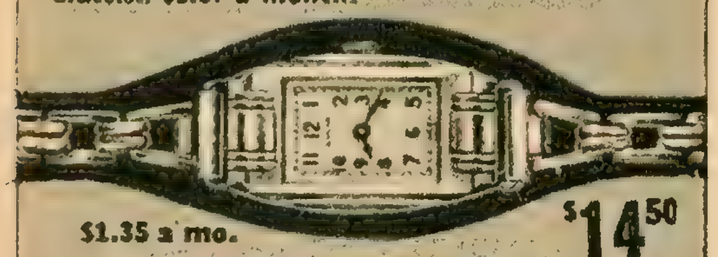
Only $27.50
LADIES' CLUSTER 7 Diamond Ring

LK-2 . . . Dazzling ladies' square prong cluster ring, expertly set with seven finely matched fiery, genuine diamonds. Gives the appearance of a $450.00 solitaire. 14K Solid Yellow Gold ring. **Only $2.65 a month.**



$2.87 a mo **$29.75**
Latest 17 Jewel BULOVA

LK-3 . . . BULOVA'S "Goddess of Time"! Guaranteed 17 Jewel BULOVA movement. Tiny, square case in charm and color of natural gold. Silk cord bracelet. **$2.87 a month.**



$1.35 a mo. **$14.50**
A ROYAL SENSATION!

LK-4 . . . Ladies, baguette type wrist watch in streamlined permanent white case; fully guaranteed movement. Matched bracelet. **Only $1.35 a mo.**



17 Jewel Waltham **Now only $24.75**
Handsome genuine leather strap included free!

LK-8 . . . Guaranteed 17 Jewel WALTHAM "Diplomat" at a remarkably low price! Richly engraved white case, link bracelet to match and an extra, genuine leather strap. Usually $37.50 — now $24.75. **$2.37 a month.**

FREE!
New 1937 "Book of Gems"

32 pages of feature values in genuine blue-white diamonds, standard watches, exquisite jewelry, silverware, cameras, toilet sets, etc. **Send for yours today!**



ROYAL DIAMOND & WATCH CO.
Established 1895
170 BROADWAY N.Y.C.

Hollywood Young Stars



Two weeks previous to his death, Irving Thalberg had this spectacular banquet in honor of Johannes Poulsen, noted European director. The young stars you see here (from the left) are: Astrid Allwyn, Michael Whalen, Mr. and Mrs. Donald Woods and Una Merkel

by PHYLLIS FRASER

Jack Arnold's voice on the *Myrt and Marge* program thrilled many radio listeners . . . so many that RKO brought him to the coast to make pictures. He has already finished *Without Orders* and has started *Night Waitress*—which officially initiates him on how stars in Hollywood work. . . . Incidentally movie goers will know him as Winton Haworth instead of Jack Arnold which was merely the name of his radio character.

Mary Jo Ellis was a "stand-in" for Anne Shirley, but now she has her own "stand-in" for Anne's latest picture *Daddy and I*. Mary Jo was given the much sought-after role of Anne's girl friend . . . here's wishing her luck—she's certainly deserving.

• •

While Tom Brown was working on *Rose Bowl* . . . the company went on location at the Olympic Stadium in Los Angeles . . . at eight o'clock on their first morning at work, a little boy clad in overalls showed up, went to Tom's dressing room, said he was a fan . . . and elected himself to be a valet for Tommy. Every morning he appeared at the same time and didn't leave until Tom did. Finally one day while the company was making a scene Tommy wasn't in, the little boy ask Tom what the picture was going to be about . . . the youngster had been so nice to him that Tommy went into great detail and explained the plot to him . . . finally when he had finished the little boy looked at him and said, "What's going to play on the bill with it?" . . .!

• •

Even as You and I . . . screen favorites have embarrassing moments . . . Florine McKinney and her husband Barry Trivers (they've been married four months) were driving slowly along Sunset Blvd. late one night on their way home. Barry had his arm around Florine when suddenly a cop came from out of no where and motioned Barry to the curb, and arrested him for one-arm driving . . . they tried to explain that they were married, but the cop (a wise guy) said all the couples told him that and they would have to show him their marriage license.

Naturally they didn't carry the proof around with them. So the cop took Barry to jail while Florine hurried home for the important document . . . after much negotiating Barry was finally released. . . .

Pick Ups. . . . Before the Gene Raymond—Jeanette MacDonald engagement was announced, Gene was sometimes seen with Janet Gaynor. One night he took Janet dancing at one of the Hollywood night spots and during the evening a feminine voice called the orchestra leader to the phone and ask if he would play the *Indian Love Call*, *Rose Marie* and *Would You*—just in that order . . . he said he would . . . when Gene heard them he almost fell out of his chair and finally danced by and asked the leader if it was a coincidence or if some one had asked him to play them . . . the leader assured him it was not a coincidence . . . Raymond laughed and in a few moments left. . . . Who's name would you connect *Rose Marie* and *Would You* with? . . . Ida Lupino has written four lovely songs and will gladly play them for you any time you ask, but refuses to sing the lyrics . . . says her voice would ruin any song and she won't let hers be one of them. . . . Grace Bradley, who plays flapper, scatter brained rôles in films, was a concert pianist at thirteen years of age . . . Hermes Pan, dance director for Rogers

and Astaire pictures, was at the Trocadero dancing with **Lucille Ball** (doing regular Ball-room steps) when **Lloyd Pantages** and **Arline Judge** danced up to them, saying that they bet they could do anything Hermes could . . . all the rest of the dancers cleared the floor and with Hermes and Lucille leading, the foursome went over chairs and tables and really put on an exhibition . . . **Viola Von**, the soloist with **Larry Lee's** orchestra, is making the English, Spanish and French version of a picture for an independent company . . . she speaks all three languages fluently . . . most of us think we're fortunate if we conquer English . . .

• •

Riddle Me This . . . **What film actress whose engagement was recently announced couldn't think of her fiance's name when she was being interviewed about her coming marriage? What actress and actor, whose names were at one time linked together, were seen walking down the studio lot after work holding hands and so deep in conversation they couldn't see any one else? The strange part of it is, that the actress has just announced she's going to marry some one else.**

• •

CUPID DARTS . . . **Doris Dudley**—whose every move causes a sensation in the newspapers—is now seeing the late spots with **Phil Houston** . . . A new twosome in Hollywood is **Lee Tracy** and **Florence Lake** . . . **June Lang** has changed her affections to **Victor Orsatti** . . . he's given her five trinkets for her charm bracelet which all carry the message "I love you" . . . in other words "He loves Her" . . . **Henry Willson** met **Eleanore Whitney** . . . now you can't meet Henry without meeting Eleanore . . . because they are always together . . . **Maxine Doyle** who appeared in many Joe E. Brown pictures is giving up her career in pictures to make one of marriage. The groom to be is a home town boy friend of Maxine's, who owns a broadcasting station in Seattle . . . maybe we'll be hearing her now instead of seeing her.



—Fawcett Photo by Charles Rhodes

Gay? Absolutely! Joe Penner and his lovely wife, above, are among filmland's most cheerful couples. This photo was snapped at a Hollywood première

What Every Woman Desires!

A BODY BEAUTIFUL with the LINIT BEAUTY BATH

Just dissolve some Linit in a tub of warm water and bathe as usual. After drying, feel your skin—it will be delightfully smooth and soft—And the Linit bath does away with the damp or semi-dry feeling of the skin that usually follows an ordinary bath . . . Make it a habit to take a Linit Beauty Bath and join the many thousands of women who daily enjoy its refreshing luxury.



Linit is also unequalled for all fine laundering.



ARE YOU ONE OF THE MANY VICTIMS?

Do you suffer from Piles? If so, you know what they can take out of you. They wear you down physically and mentally. They make you look drawn and haggard, no matter how you try to conceal the suffering. They handicap your every activity in life.

But the suffering, bad as it is, is not the only thing about Piles. They can turn into something very serious. This is always a possibility because of the delicacy of the trouble. Many people hesitate to seek medical treatment for Piles, when, as a matter of fact, no trouble is more in need of attention.

Three Effects in One

Today, you have medication for Piles that is of extraordinary merit. It consists of Pazo Ointment. Pazo does more than merely "kid" Piles. It actually placates them. Pazo is unusually effective because it is threefold in effect.

First, it is *soothing*, which tends to relieve inflammation, soreness and itching. Second, it is *lubricating*, which tends to soften hard parts and make passage easy. Third, it is *astringent*, which tends to reduce swollen parts and check bleeding.

Pazo comes in tubes fitted with a special Pile Pipe which permits application high up in the rectum. It also now comes in suppository form. Those who prefer suppositories will find Pazo Suppositories the most satisfactory. All drug stores sell Pazo, but a trial tube (with Pile Pipe) will be sent on request. Mail coupon and enclose 10c (coin or stamps) to help cover cost of packing and postage.

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For Your Entertainment



Fawcett Photo by Charles Rhodes

Games? Sure, the stars like to play them! Here's a group gathered around for some friendly competition: Fred Stone, Jeanette MacDonald, Pat O'Brien, John Mack Brown and Paula Stone

By Patricia Carter

THE FIRST PRIMITIVE existence was devoid of the social element. From this crude and simple beginning has developed our polished and complex social scheme of today. We no longer fear our brothers, nor do we avoid them! Each of us enjoys the company of his friends, the easy informality of modern fellowship. Walter Dyer tells us, "If a man were placed on a desert island with no one to talk with, he would surely go mad."

With this thought in mind, we sincerely hope the following parlor games will add to the success and sociability of your parties. It is our desire to publish as many of these games and tricks as possible each month in this department. Your suggestions will always be welcome, and if they are suitable for publication you will receive a check for two dollars for each game accepted. Remember, however, if your game be one which we have already received and plan to use in these columns, you cannot expect remuneration.

Whether or not you have a catchy game to contribute, your opinion of this addition to HOLLYWOOD Magazine will be appreciated. Beautiful Ginger Rogers has suggested our first game this month. The rules are simple. It is, in a way, a variation of Fanagrams.

Unscramble the Jumble

Typewrite or write out the following "scrambled" actors' and actresses' names:

Nowasns	Swanson
Rgtae	Greta
Yarebromr	Barrymore
Nigger	Ginger
Nryam	Myrna
Rabmold	Lombard
Rosta	Astor
Wollep	Powell
Ivades	Davies
Rooneb	Oberon

Use only the twisted names appearing on the left of this illustration for your list. Pass these out on slips of paper, together with a pencil, to your guests. Allow them to ponder for fifteen minutes. After this time has elapsed, ask each person to sign his name at the bottom of the page and exchange with his nearest neighbor. The lists will be graded school-room fashion when the hostess reads aloud the correct names printed on the right, above. If a prize has been decided upon beforehand, this will be awarded now to the winner. The winner, of course, will be the one who has the largest number of names correctly "unscrambled."

This game may also be played by substituting scrambled presidents' names, names of flowers, states, animals and names of your friends.

A Rat In the Dark

Mickey Mouse (he of the large ears and black skin) is popular with all of us. Sooner or later in life it occurs to us that we have artistic talents—so let's test them! Turn out all the lights and ask everyone to draw, to the best of his ability, a picture of Mr. Mouse. It is highly improbable that even Minnie Mouse would recognize some of the finished masterpieces, for poor little Mickey is invariably a horribly mutilated and deformed rat. His ears are frequently drawn where his arms should be, and vice versa. He is a wonderful sport about it, though, and seldom if ever complains. He knows it's all in fun!

The Cock Crows

For the amazement of one of your guests and the amusement of all the others, announce that you are going to whisper to all present the names of animals, each

Games

animal to be different. Decide upon one person as the "goat" of the game, then quietly inform everyone else to keep perfectly silent. Whisper to the chosen one that he is to imitate the crowing of a rooster. (Or a donkey's bray!)

After everything is in readiness, give the signal for everyone to mimic as loudly as possible the call of the animal decided upon. Instead of a loud clamor, of course nothing will be heard but the crowing (or braying) of one suddenly embarrassed member of the party.

Hollywood Wisecrackers

The object of this game is to determine how many questions and wisecracks can be concocted by using the names of stars. It is preferable to link husband and wife, couples reported engaged, or just plain good friends. It will be interesting to note that your guests will prove their originality and ingenuity by contributing bountifully and comically to your appeal for name combinations. Read aloud the following examples, then ask them to carry on from there:

Since *Bebe's* been married, has she caught *Ben Lyon?*

If *Garbo* were a lamb, would *Norma Shearer?*

If *Lew* were a cook, wouldn't he need a little *Ginger?*

If *Sally* were an owl, would she still give a *"Hoot?"*

If Sandra Shaw were a chicken, would *Gary Cooper?*

If *Mary Brian* should get married, what rights would *Cary Grant?*

If *June Collyer* wished to cook soup, would she *"Stu" Erwin?*

If husband *Doc* has debtors, should *Irene Dunne* them?

Would *Gracie Allen* be like Nero and fiddle while *George Burns?*

If he were in a horse race, would *Eddie Cantor?*

Could the break with *Eddie Sutherland* be because *Loretta's Young?*

If *Katharine Hepburn* were a river, would *John Ford* the way?

If *Kay Francis* were in danger, would *Jack Warner?*

If *Myrna Loy* held up traffic, would *Arthur's Hornblow?*

If *Ruggles* were to sue, would *Arline Judge?*

If *Forbes* were St. Peter, would *Heather* be an *Angel?*

This Is a Corker

A bottle and a cork together cost one dollar and ten cents. If the bottle cost a dollar more than the cork, how much did the cork cost? Do you know? No—*not* ten cents! Five cents is the correct answer.

• •

Every good party must come to an end—and we hope yours has been a *happy* party! Write us about it, won't you? Send your letters to Patricia Carter, Fawcett Publications, Inc., 7046 Hollywood Boulevard, Hollywood, California.



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Hollywood Charm School

It's A Gift

by Ann Vernon



Olivia de Havilland, featured in Warner Bros. *The Charge of the Light Brigade*, checks off her Christmas list as she shops by telephone

With The Same flair for the short-cut route which has marked her rise to fame, Olivia de Havilland has solved the problem of Christmas shopping. The beautiful little Warner Bros. star says that this year her shopping is all being done by telephone.

The secret is—and there is always a secret to anything so simple—that Olivia's friends will receive artfully packaged toiletries of tried-and-true quality which can be ordered by name.

With her gift list made up in advance, she need only call the cosmetic department of her favorite store and as she checks off the items, say "Wrap as a gift, please." No worry about sizes and colors for later exchange, no milling holiday crowds! And highly important to this popular actress who is rushed into one picture after another, no time lost!

When her list is completed, Olivia's Christmas shopping is done, without so much as stepping out of her own living room. An ingenious plan which can be copied to advantage by busy girls everywhere!



The Yardley Bath Set in holiday dress



Glessner's Sofskin Creme for lovely hands

The pristine freshness of boxed cosmetics and the established high quality of standard brands, give assurance of the "rightness" of beauty gifts. The one difficulty this season will be in making a choice from the vast display of holiday offerings, so gay and smart are the packages and so tempting the contents.

Pictured with this article are a few of the many attractive gift selections to fill the varied requirements of Christmas giving. All are put out by cosmetic manufacturers and perfumers of national reputation and (if you would like to follow Miss de Havilland's shopping method) all can be ordered by phone with entire confidence in quality.

For the devotees of lavender fragrance, a gift discovery is the Yardley Bath Set in its gold and buff box of unusual design. The ensemble consists of a large bottle of Yardley's Old English Lavender (toilet water supreme), a box of Yardley's Bath Dusting Powder and a guest-room size wooden drum of Lavendomeal for softening and perfuming the bath water. At $2.95 this Yardley Bath Set is a grand value and in perfect taste for women from sixteen to sixty.

How often have you looked in vain for an appropriate "little" gift! This year you need seek no farther than a jar of Glessner's Sofskin Creme which makes an ideal present from one member of the

[*Continued on page* 55]

Beauty



Elizabeth Arden's "Busy Woman's Box"



Lentheric's "Three Musketeers" for men



Luxor face powder and Gardenia perfume



GERDA EGLOFF, of Dallas, July winner in the nation-wide "Search for Talent".

Each Month....

the "Search for Talent" offers some girl a FREE screen test and $50.00 in cash. At least one winner will be given a role in an important Walter Wanger Production at the United Artists Studios in Hollywood.

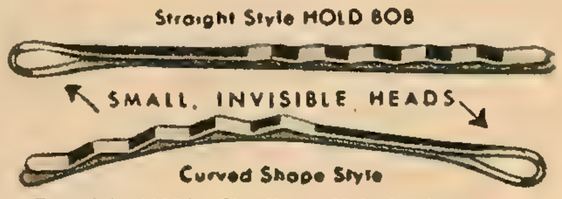
Hollywood MAY WANT YOU, too!

☆ THIS attractive young lady, won first place in the July "Search for Talent" and has an opportunity for a movie contract. How would you like a chance to work under Walter Wanger who has produced such outstanding pictures as "Spendthrift" and "The Case Against Mrs. Ames"?

Every girl in America has just such an opportunity, for HOLD-BOBS, Walter Wanger Productions, Motion Picture and Screen Play are sponsoring a nation-wide "Search for Talent" . . . with winners picked every month. You're invited to enter . . . and you may enter as many times as you like until the closing date, December 31, 1936.

All you need do is get complete details from any HOLD-BOB dealer. Entry blanks are printed right on the back of HOLD-BOB cards . . . so now there is a two-fold reason for buying HOLD-BOBS, the favorites of Hollywood. Once you use HOLD-BOBS you'll never use any other bob pin, because only HOLD-BOBS have small, round, invisible heads; smooth, round, non-scratching points; flexible, tapered legs—one side crimped; and, colors to match all shades of hair. You may buy HOLD-BOBS at good dealers everywhere.

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What is more, this new discovery has given them naturally clear skin, freedom from indigestion and constipation, new pep.

Why it builds up so quickly

Scientists recently discovered that great numbers of people are thin and rundown for the single reason that they do not get enough digestion-strengthening Vitamin B and blood-enriching iron in their daily food. Now the richest known source of this marvelous body-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times—*made 7 times more powerful.* Then it is combined with 3 kinds of iron, pasteurized whole yeast and other valuable ingredients in little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to build you up, get these new "7-power" Ironized Yeast tablets from your druggist today. Then, day after day, watch flat chest develop and skinny limbs round out to natural attractiveness. Constipation and indigestion from the same cause vanish, skin clears to normal beauty—you're a new person.

Money-back guarantee

No matter how skinny and rundown you may be from lack of sufficient Vitamin B and iron, try these new Ironized Yeast tablets just a short time, and note the marvelous change. See if they don't build you up in a few weeks, as they have thousands. If not delighted with the benefits of the very first package, your money back instantly.

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To start thousands building up their health right away, we make this FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out seal on box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results with very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 2812, Atlanta, Ga.

Hitting Hollywood On High with Hamm Beall

STARS OF HOLLYWOOD will doubtless not receive so graciously in the future requests for cooperation for benefits and civic non-profit events as the result of recent experiences with such affairs.

The latest, the California Festival Association's presentation of *Everyman*, a magnificent offering in the Hollywood Bowl, for which Johannes Poulsen, the world's number one man of the art theatre, was brought from Copenhagen to direct the production, did not help the situation.

Mary Pickford fired the opening gun of the *Everyman* campaign with a reception at Pickfair, and the late Irving Thalberg and Norma Shearer gave preparations their social climax with a banquet to Poulsen at the Biltmore. Charlie Chaplin donated the use of his studios for rehearsals, and Sid Grauman loaned his technical chief, George Ormston, to supervise the building of the most picturesque outdoor setting the world has ever known. Stars, producers and directors bought boxes for the première, and the pageant-play was off to a banner start. Page after page of newspaper publicity was given it, radio stations kept it dominating the air, while highways and boulevards were lined with billboards. It failed to click financially, and the variance between receipts and contracted expenditures was sizeable. The result: at this writing mutterings on unpaid creditors, and indirectly Hollywood's credit rating a little lower.

• •

Then there was the Actors Fund Benefit, which grossed approximately $40,000 in a single night, and yet the workers and tradesmen were asked to accept well shaved settlements. Edward Arnold and Billie Burke Ziegfeld were used as "fronts" for this venture by Alexander Leftwich, the promoter who represented Daniel Frohman, the venerable head of the Actors Fund of America. A most marvelous production, Hollywood's still talking about it, but expenses topped the intake plenty.



Proof of the depression's end! The once famous Carthay Circle theatre, dark for many years, gleams again as Hollywood resumes the gala premières of yore



George Houston's reputation as an actor was enhanced by his splendid performance of the title rôle in the morality play, *Everyman*, staged in Hollywood this autumn. Playing the rôle of his paramour was Leone Sousa

• •

DURING THE ELK'S Convention in July it was decided to have a Motion Picture Electrical Pageant in the Coliseum to entertain the antlered herd and their families as well as to garner some shekels with which to help pay convention expenses. The picture industry was called on to help, and the studios played ball with floats and stars. Mismanagement the night of the event found the stars at the Coliseum with no cars available for their ride in the grand parade, and Hollywood's celebrities had to drape themselves in the wrecks that had played a part in the film stunt men's contest a few minutes before.

The Elks were in no way to blame; the pageant was handled by a special corporation headed by a state politician, and the Elks were to share in the profits.

• •

DISCOVERING RATHER BLUNTLY through somewhat broad hints thrown out by the

police that Hollywood is not interested in becoming the nudist as well as cinema capital of the world, nor yet has the fair film colony ambitions to become the cultural center for revival of the picturesquely pornographic and superlatively salacious humor of Rabelais, Balzac and Boccacio, the merry, mad Minsky burlesque troupe has meandered Manhattanward muttering malignant maledictions on the movie metropolis.

Two raids, resulting in fines totaling around $3,000, even with Attorney Jerry Geissler's highest price aggregation of mouth-pieces at the legal helm, plus a six month's jail sentence for the "stooge" manager; convinced Eddie Weinstock, the Columbia football star, who became an epidermis entrepeneur almost overnight, that the Hollywood climate was a bit pathological.

Last year Joe Weinstock and H. K. Minsky, who found the Phi Betta Kappa key he won at Columbia had its advantages at making buttonholes of rather low resistance when "strip-teasers" felt it was the moment to reveal their endearing young charms, brought the first genuine burlesque troupe to the Hollywood Playhouse for a very successful engagement. It was a novelty to most of the cinema amusement seekers and they left Los Angeles with a pretty poke. Long Beach and San Francisco were not so kind, and the coast engagement terminated in the red.

This year Eddie Weinstock, personally a most personable sort, tried an encore with an opening night performance that would have made even drunken roisterers blush at a low-grade stag smoker. Soon later came the gendarmerie, and then "Good morning, Judge." A tough break threw the cast before an austere municipal magistrate just ahead of an election for district attorney. Before another tribunal and at another time the case might have been kidded out of court.

When Hollyowod's own film productions are required to hew so closely to the line by the Hays office and the Legion of Decency, it is no small wonder that the film capital should not want to have its escutcheon indirectly blotted with muddy ink through footlight fodder of this sort.

[*Continued on page* 70]



Charles Chaplin and Paulette Goddard were among the throngs of movie famous who attended the première of *Everyman*

LOVELY

Miss Helen Bernard—New Permanent Wave by Walter & Sisters, fashionable New York Hairdresser.

"MY SECRET OF LOVELINESS—I use *Marchand's Golden Hair Wash,*" says Miss Helen Bernard, of Wheeling, W.Va.

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BLONDES—To have your hair a lovely golden shade brightens your whole appearance. Evenly restore youthful lustre to dull, faded or streaked hair with Marchand's.

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Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin or money order as convenient) for a full-sized bottle.

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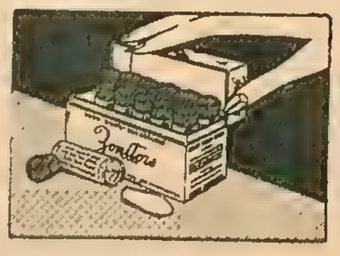
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Snowy White • Greaseless
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Putting A Director on the Spot!

(Continued from page twenty-one)

plans for the first scene he was to play.

"Hey, wait a minute," protested Holt, "you're planning to shoot one of the toughest scenes in the picture first. And, I'm in it with you. Who is going to direct?"

Kenton grinned, "I was afraid you'd think of that," he retorted, "so I thought I'd take it easy by letting you coach me in some scenes together before I have to work alone, or, with some of the 'bit' players.

"Jack, I have it figured out that you can give me the proper tempo and confidence in this first scene. We'll just let the boys stand around and watch us and see that everything goes right. I don't want to be lousy in the first day's rushes, and get myself fired."

The Cameras Grind Away

The star regarded his director suspiciously, but there was nothing he could do at the moment, even if he had waited for twenty years. Kenton had him temporarily check-mated.

Outside of a pardonable uneasiness, which resulted in two false starts, (Kenton confessed to me later that he was deathly afraid of cutting a ridiculous figure as an actor), the director played the rather difficult scene with Holt convincingly.

He was so obviously serious and conscientious in his desire to portray Roosevelt in a life-like manner, that his spirit seemed to get hold of the crew and the other actors. Ignoring a few wisecracks during the shooting of the first scene, he soon picked up enough courage to retort in kind as the afternoon wore on.

"Go ahead, boys," he advised, "rib me all you want to, but all I have to say is that these rushes better be good."

Complained Douglas Dumbrille to me: "He is getting so cocky he might just as well be back of the camera again. I merely remarked that it was a fine thing for a big Hollywood director to be taking some poor actor's job."

What did he say?

"Oh, he said that such a possibility needn't worry ME."

That crack convinced me that Kenton could take care of himself, so I bid Holt adieu.

"He's yours, pardner," I said.

Jack grinned ruefully. "It begins to look that way," he admitted, "but I'll get to him yet. I haven't waited twenty long years for nothing."

Time Marches On

A couple of weeks later, returning from a vacation spent fishing in old Mexico, I visited Jack Holt while he was refereeing a polo game down at the Riviera Country Club.

The pride of his life and the joy of his life, son Tim, a strapping, handsome, curly-headed six-footer, who has just been graduated from the Culver Military Academy, rode up to us, dismounted and joined us.

"Have you seen Dad's picture?" Tim inquired.

As I explained my absence during the preview, Holt pere looked somewhat embarrassed.

"Wait until you see it," continued Tim, "you'll have a real surprise. Mr. Kenton is marvelous as Colonel Roosevelt!"



She's lovely to look at! Ask Reginald Gardiner, who is gazing at Margot Grahame, and he'll give you an emphatic yes!

Tim looked at his dad suddenly. "Oh, Dad is great too," he added hastily, "He's always great—but Mr. Keaton sure does a swell job of acting."

A few moments later . . . over a Scotch and soda . . . in the club house . . . I remarked casually:

"Well, well, the director clicked as an actor, after all. I didn't think he could get away with it."

Jack Holt gulped a bit on his soda. "Oh, you didn't, well Tim is right. Erle does a great job of acting."

"I thought it was you who had been waiting for twenty years to get a director, any director, before the camera as an actor. Didn't you give him hell when you had a chance?"

The star looked sort of wistful for a moment.

"No, I didn't," he replied, "when I got back of that camera in the golden chair, that blasted Kenton was so serious in his work, so anxious to please, that I just didn't have the heart to ride him.

"To tell you the truth, I got so interested directing Kenton, who was doing a fine job of acting, that I forgot all about ribbing him until it was too late!"

DON'T MISS IT!

Watch for the natural color photo of Merle Oberon on the cover of January HOLLYWOOD Magazine.

A pioneer in natural color photography of film stars, HOLLYWOOD Magazine takes pride in promising you many a thrill in future issues. Be sure you get your copy early. News dealers all over the nation report early sell-outs!

Portrait of a Rebel

(Continued from page twenty-five)

most becoming expressions and advised to concentrate on those, but this again is a time when telling does no good.

She Doesn't Act Like A Star

Another custom that she has defied is that of acting like a star on the set, retiring to her dressing room between scenes, keeping an aloof-and-proper star relationship with extras. Katie pooh-poohs this idea as she does all things of that kind. Not only does she never retire to her dressing room, but she has often been known to haul-and-scrape her dressing table out of her room to as near the shooting front as she can get, to powder her nose there, less she miss something. And even days when she is not in the scenes being shot, she is always there anyway, avidly keyed up to everything that is going on.

She serves tea, usually about two gallons of it, at her expense, to everyone on the stage, every afternoon, and many a time her car has pulled up full of popcorn, or sandwiches, or whatever the mood of the crowd seems to call for. Yet despite this extreme friendliness on her part, no one is ever too familiar with her, never rowdy, dowdy. palsy-walsy . . . no one ever pats her on the back, or calls her by rough-and-tumble nicknames. This is the thing that "star-ishness" is supposed to prevent. Hepburn avoids it by just being herself.

Again she is one of the few big stars in Hollywood who refuses to have a double to do feats of physical daring for her. No one, not even the insurance advisors, can talk her down on this score. In such strenuous striving for realism only Francis Lederer can touch her. In *Sylvia Scarlett* she had to climb a rain pipe, found herself hanging there dangerously when her foot slipped, but, nevertheless, tried it again, and did it, too, the next time. Also in that picture where she had to rescue a woman from the surf, the professional preview audience naturally assumed that it was a "tank" shot, made in a small tank in the studio. But it was nothing of the kind. The scene was made in mid-winter, at a Santa Monica beach. They took four hours to photograph and Katharine went through it, every minute of it herself. In *Mary of Scotland* she had to race a horse, riding side-saddle, the first time she had ridden side-saddle in her life. And so on and on. Her daring is physical as well as mental.

Ridicule? Hepburn Loves It!

Another thing, she never minds being put in a ridiculous position in a picture—something that is taboo in the contracts of most stars for dignity's sake. Recently while making a scene for *Portrait of a Rebel*, she had to pull a stubborn mule through a stream. In the midst of the pull the strap broke, Katie went tumbling head over heels into the stream, to sit k-plunk, foolishly, awkwardly, sort of on all fours. She thought it was so funny she insisted on using it in the picture!

For all her domination, Hepburn, like most rebels, has her extremely delicate and soft side. She is really quite a perplexity in that respect. Invariably she eats in the commissary with a "gang" from the picture. When asked why it was she was never seen eating alone she answered, "Oh, I'd feel funny going in there alone! It'd scare me, I guess." Another oddity. In her dressing room she has two prize collections. One is a group of skeleton heads, the other a collection of miniature animals made of spun glass . . . symbolic here for the two sides of Hepburn. She also flops around in slacks, or floats gracefully in hoop skirts—as adept at one as the other. She can shout as loud as any carpenter on the lot, or talk in such whispers that you can hardly hear her. She has a personal wardrobe of some of the most beautiful clothes in Hollywood, but never wears them here except when she wants to be incognito. When asked why no one ever stalks her for autographs at the Bowl or winter symphony concerts which she attends regularly, she answered, "Oh, you see, I dress so well there, no one ever recognizes me." She goes to all her own "sneak" previews, but never attends those for the press.

She always takes a plane wherever she goes, loathes slow travel, and is the best-known person around the airports. It's as one of her best friends has said of her, rather poetically,

"She's still water, fathoms deep. Again she's a turbulent, roaring rushing mountain stream, ripping unswervingly to her goal."

Let the doctor's judgment guide you in your choice of a laxative



THE SELECTION of a laxative is no problem for your doctor. He has a definite set of standards to guide him in his choice. And he knows that a *good* laxative is one that measures up to *all* of these standards. Here they are:

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Personal Glimpses

He's Unmarried but Willin'!



James Stewart and Wendy Barry offer romance in M-G-M's picture, *Speed.* But off-screen we find Jimmy bashful, untroubled by heart throbs!

JAMES STEWART, like Barkis, is willin'. The only fly in his ointment of romance is that the girl be "the right one"—and when she comes along, he will take his chances on marriage, career or no career.

"I want to get married," Stewart was saying as he stretched his lanky frame in one of the canvas chairs on the *Speed* set while they lined up the cameras. "Who doesn't?" he added, bashfully.

"How about the risk of a marriage in Hollywood?" he was asked.

Stewart's green eyes widened. "Risk? What has Hollywood to do with it? Why, if you love a person you don't have to worry where you are. I'd take a chance on marrying in Hollywood any day!"

Brave statement for a young man to make in Leap Year. But that is Stewart. The tousle-headed Pennsylvania lad who graduated from Princeton with a degree in architecture—only to forget it altogether for the stage—knows what he wants and has a definite way of getting it.

Because he is such a quiet sort, and not what you would consider exactly handsome, Hollywood didn't pay much attention to Jimmy at first. And he was glad. For one thing, it gave him a chance to work quietly and find himself in the new medium without having to live up to an advance fanfare.

Nervous at First

He admitted being nervous at first and was glad that they let him alone.

"I had a lot to learn," said he. "Friends told me stage and screen technique were a lot different. I had to experiment until I discovered they weren't. Learning this and overcoming camera fright were my biggest problems.

"At first I would 'blow' my lines—and what a humiliation! Me, a stage actor who had memorized whole scripts, forgetting a few sentences! It was nothing more than being scared stiff. When they are ready for the 'take,' you can hear a pin drop on the sound stage—it's that dead silence that gets you.

"I'll never forget seeing myself on the screen for the first time," Stewart recalled. He pulled out a handkerchief and mopped his forehead at the thought. "What an ugly guy! I was all hands and feet and altogether pretty awful."

We can't believe Stewart was any thing of the sort. For the day after he stepped off the train from New York, he was cast in a small rôle in *Murder Man,* which so impressed the studio that he was immediately given the part of Jeanette MacDonald's brother in *Rose-Marie.* From there he went into *Wife vs. Secretary, Next Time We Live, Small Town Girl, Speed,* and now a rôle in *The Gorgeous Hussy* starring Joan Crawford—all in eight months time from his arrival in the film capital.

Stewart is another proof of what can be done in pictures with a fine acting background. He had two years of varied experience on the New York stage. His first chance came the summer after his graduation from Princeton. Needing a job—and sure that designing buildings wasn't his real calling, he accepted a position as an accordion player with a stock company which was trying out the play, *Goodbye Again,* at West Falmouth, Mass. Gradually he worked into small parts and when the show was taken to New York he appeared to such advantage that he was cast in a series of other productions which brought him to the attention of Metro-Goldwyn-Mayer executives who put him under contract.

Though Jimmy has advanced as one of the most important film personalities of the year, he doesn't consider his acting a "career."

He'd Rather Direct

"Anything you are learning shouldn't be considered a career," said he. "If a fellow is studying law—he's still a student—when you're still acting, it's the same way.

"I don't think acting is the career for me in pictures," Jimmy said in that hesitant way he has of thinking aloud. In the film industry there are so many other branches that appeal more—directing, for instance. That's what I'm working toward. I'd certainly like to direct. I'll have to learn to be a good actor first, though," he added modestly.

Asked any other plans he has for the future, Jimmy said that he wants to travel—preferably by air. He is tremendously interested in flying and has only a few hours to add to his record before becoming a licensed pilot.

Since coming to Hollywood, Jimmy has shared a house in Brentwood with Henry Fonda whom he knew in New York. Of course, Henry is married now and gone. In the past several months the household has been increased for two more inhabitants—John Swope, a young Harvard man, and Joshua Logan, a classmate of Jimmy's at Princeton, are making their headquarters with the two actors for the time being. Jimmy admits that it is the worst run household in Hollywood.

At Sixes and Seventeens

"We seem to be at sixes and sevens," he said. "The place is overrun with cats. There were six when we took the house and now there are seventeen—all wild ones. We are thinking of having a round-up—you know, as they do with cattle.

"The other day I happened to be around when the cook was ordering groceries. She said that she didn't need anything for the boys, but she would have several cans of dog food, several pounds of liver and five pounds of their best ground steaks—for the menagerie, of course. That will

[*Continued on page* 67]



The mere fact that as an actor he is successful means nothing to James Stewart. He would rather direct a picture!



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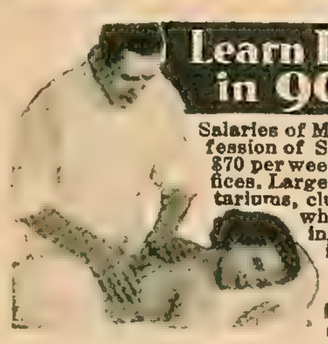
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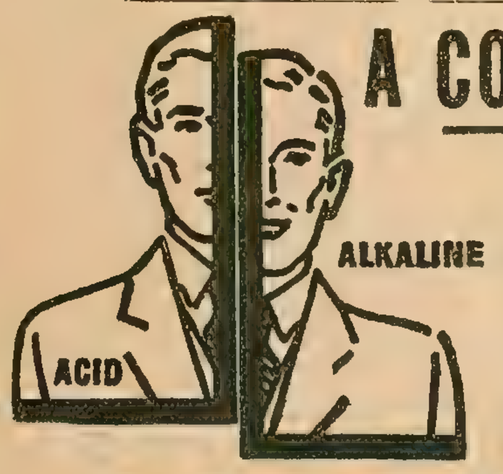
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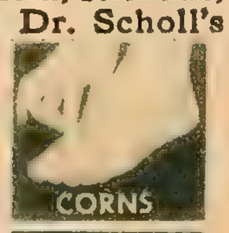
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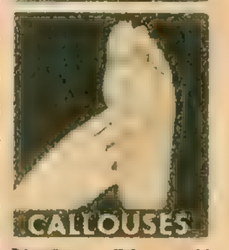
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Inside Stories

A Villain At Home



Cast again as a villainous native leader, C. Henry Gordon provides the terror element in Warner's picture, *The Charge of the Light Brigade*, soon to be released

"KILL ALL THE women and children!" The sinister Surat Khan snarls this command to his forces in Warner Brothers *Charge of the Light Brigade*. Kids hiss in screen audiences the world over, women gasp and tough guys suddenly feel like sissies. But to C. Henry Gordon it's all in the day's work, for the more folks hate him the larger the figure on his weekly pay check. So it's "reely" his business to be the screen's meanest meanie.

"What kind of a home life can this scoundrel possibly have?" you ask. Well, to become acquainted with this Jekyll and Hyde you'll have to know Abagail, who is Mrs. C. Henry Gordon and mistress of Gordon's mansion.

When the most hated screen villain crosses the Gordon threshold he becomes just plain "Hank," and is most likely to don an apron to assist Abagail in preparing dinner. The culinary arts are far from being a mystery to Gordon and the simplest way to flatter him is to request one of his favorite recipes.

Hank and Abagail haven't any servants, don't believe in having them, do their own cooking and shopping and drive their own car. Abagail is quite an adept at interior decorating. Their sunflooded home strikes a definite note of cheer that undoubtedly lifts the daily screen atrocities committed by Gordon from his shoulders.

Everything about Hank is dead contrast to the screen rôles he portrays.

He Loves Flowers

The Gordons have a mutual love for flowers and there is a profusion of them about their home. In fact everything they like they like alike.

Hank plays the violin and plays well. So well that he made concert tour many years ago and with the money he earned purchased an interest in a Mexican silver mine. Then he was kept so busy fighting bandits he had little time for "fiddling" (as he chooses to call his violin virtuosity).

Perhaps you've often wondered how Gordon received the scar on his left cheek. Peter Alonzo, owner of large mining properties in Mexico, died recently in Texas. His will tells the story. It reads: "I hereby bequeath to C. Henry Gordon one fourth of my Mexican silver mining interests in appreciation of his saving my life during a bandit raid on my mine some twenty years ago, and I sincerely hope that in doing so I am repaying him in a small way for the debt I owe him of twenty additional years of life, also for the embarrassment he has undergone with the scar which was made by a knife intended to pierce my heart."

When Alonzo's physician told him he had but a few months to live he journeyed to Hollywood to thank Gordon in person but made no mention of the will. Neither did Gordon, and the scar would have always remained a secret had it not been for Alonzo's will.

Gordon left the turmoil of Mexico after wearying of the constant struggle with the bandits who infested the country at the time and went to work for a railroad. On a vacation he took advantage of the transportation courtesies extended to a railroad man and went to New York to visit a sister, who was an actress in a stock company.

When Gordon arrived his sister was all excited over an appointment with the director of the Comstock and Gest traveling stock company. She requested that Gordon accompany her to keep the appointment but you can imagine her embarrassment when the director immediately spotted Gordon and excitedly asked, "Where have you been? Why you're just the man we've been looking for!" Gordon explained that he had been "on the road," meaning the railroad of course. He was immediately signed as the villain.

Folks hissed Gordon's sinister stage tactics so vociferously that from then on his rise was meteoric. However, success bored Gordon and he yearned for new fields to conquer so he decided to try his fortune in Hollywood and the motion pictures.

Arriving in the "Story Book Town" Gordon soon discovered he was not destined for any meteoric rise in the film industry. He wandered around Hollywood for three years before he had a break. Then it happened! They needed a world's meanest meanie to play in *Renegades*. Needless to say, Gordon landed the part. Film audiences the world over hissed Gordon loudly and vulgarly. That was all he needed. In rapid succession he played outstanding rôles in *Mata Hari, Kongo, Lazy River, Scarface, Roar of The Dragon, Gabriel Over The White House, Night Flight, Penthouse, Big Broadcast, The Crusades* and other films.

—FRANK KILDUFF.



But he's a far different fellow at home! Off screen C. Henry Gordon is a polished gentleman, in love with a very jolly wife!

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Buck Jones Goes On Location

(Continued from page twenty-eight)



Buck Jones has been a leading man since 1918, but he hasn't the big head—except in a physical sense. His hat is a little large for Louise Brooks, who has a rôle in his newest film, *Empty Saddles*

pletives. A vigilant waiter moved over toward them. Before he could utter a word of caution and advice, the cowboys began swinging fists. Promptly the waiter grabbed one of them, pinned his arms to his side.

Stepping back and reaching for his holster, the other cowhand pulled out his gun, fired point blank from the hip without further argument. With a groan the gun's victim collapsed. Slipping through the waiter's grasp, he dropped heavily to the floor.

Louise Brooks' scream could be heard over the uproar of the room. Half a dozen cowboys, including Buck Jones, dashed up and grabbed the gun toter.

Meantime the waiter, thoroughly startled and upset by this sudden turn of events, dashed madly for the safety of the kitchen. He did not bother to look around as he went flying through the swinging doors.

Buck walked over to the prone cowboy. "Did he get you in the heart, Jerry?" Buck asked with a wink. "Are you bleeding much?"

Jerry stared up at Buck, Louise and others who had gathered around. "Naw," said Jerry disgustedly. "Durn if I didn't forgit to bring in the 'prop' blood!"

More Grief Ahead

Louise was not the only one who fell for the gag. Half of the people in the room thought trouble really was brewing. And we must not forget our waiter who was more chagrined than anyone over the strange turn of events.

He was to get his revenge that night . . .

By dinner time most everyone had forgotten about the dramatic scene. Certainly no one gave pause to think that the waiter would harbor a grudge over the "gag."

Came the dinner hour. The troupe filed in for the evening meal. Outside it had grown dark early. Only a few blue shadows darted over the higher mountain peaks. Below, in the valley, you could hardly see your hand in front of your face.

Small wonder, then, that a gentleman whom we shall call Jack, the assistant director, mistakenly entered the kitchen door from the back of the lodge instead of going directly into the dining room.

He never realized his error until it was too late. Once inside the glaring lights of the kitchen, Jack looked around for the swinging doors into the dining room.

It was unfortunate that the waiter (remember him?) should choose this moment to return from the dining room with a steak that was not well enough done. He handed it disdainfully to the chef, whose sweating brow bore evidence of a growing hate for the hot oven in front of him.

The chef swung around abruptly, his baleful glance falling on our assistant director, poised uncertainly in the middle of the kitchen. The room suddenly shook with the chef's roar.

"I thought I ordered all you movie people out of my kitchen!" he shouted, grasping a meat cleaver in his hand. "By golly, I'll show you blankety-blanks who's boss around here!"

Action! Camera! Oh bleak misfortune! Oh sad night! There was plenty of action but no camera to record it for posterity! Our poor assistant director let out a yelp and headed for the swinging doors, the chef hard behind him with poised meat cleaver. The director whizzed through the door two lengths ahead of the chef, swung sharply to the left, skirted two tables amid the consternation of those assembled, and faded out through the far door into the welcome blackness of the night.

The chef paused abruptly in the middle of the room, waved the cleaver significantly and shouted, "Anyone else think he'd like to visit the kitchen?" He stalked out amid a ringing silence.

It was another 24 hours before the troupe began to realize this was another gag, perpetrated by our innocent waiter who was taken in on the first one.

The next night a torpedo bomb exploded in the stove. It scared the chef out of his superiority complex. There might have been no end to the thing if shooting of

[*Continued on page* 64]

Hollywood Charm School

(Continued from page forty-four)

family to another or for the girl you wish to remember with something "small but nice." Just as its name implies, Sofskin Creme imparts a smooth, velvety finish to the skin and is an effective powder base, lubricant, or hand cream. Its gentle whitening effect and the ease with which it is absorbed make it a particular boon to hand beauty. The black jar with gold banner is priced at 60 cents.

To say that this writer cast longing eyes at Elizabeth Arden's "Busy Woman's Box" is to be guilty of understatement. No woman would ever be *too* busy to appreciate the practical beauty of this gift ensemble! A veritable boudoir in miniature, it contains every essential for cleansing and make-up and yet is so compact that it can easily be tucked away in a desk drawer or traveling bag. For cleansing purposes, Elizabeth Arden has included tissues, cleansing cream, skin tonic, and even special eye lotion with eye cup. The make-up accessories include two shades of powder, lipstick, mascara and rouge. Concealed in the top flap of the box is a mirror which can be adjusted in an upright position to any desired angle. For either the business woman or the girl at college this is a magnificent gift to have and to behold. The Fabrikoid kit may be had in color combinations of pink, blue, or brown, and the price is $9.

At last, the perfect gift for husband or beau! With the peculiar propensity of men for *having* everything they want or need, it is always a knotty problem to find for them a suitable and *different* Christmas gift. Lentheric has squared the circle and solved the problem with "The Three Musketeers." Forming a round glass column when fitted together, the three triangle-shaped flacons of this gift set contain individual contributions to masculine grooming. There is a bottle of Lentheric's famous Eau de Cologne for men, which is an invigorating astringent; a bottle of After Shave Lotion, their antiseptic skin conditioner; and a bottle of Lentheric's Scalp Stimulant to give the hair that glossy, well-cared-for appearance. The motif of the mannish bandbox container depicts "men at play" in softly shaded crayon sketches. A gift of "The Three Musketeers" is certain to make the man in your life sit up with surprise and appreciation. Priced at $1.95.

Nothing provides a girl with the same glow of possession as personally breaking the seal on a bottle of perfume and being the first to open a fragrantly scented box of powder. This unfailing gift combination is offered to Christmas shoppers in Luxor's holiday box containing Luxor Complexion Powder, fine grained and water-proof, and a decorative flacon of their new Gardenia perfume. Packaged with distinctive simplicity in a buff-colored box.

For additional information on any of the above gift items—or for help in solving your personal beauty problems, write Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York City. Miss Vernon has had years of experience as a beautician and will be glad to advise you, free of charge, on the care of skin or hair and guide you to correct make-up. Please enclose stamped, addressed envelope for reply.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of HOLLYWOOD, published monthly at Louisville, Ky., for October 1, 1936.

State of Connecticut } ss.
County of Fairfield }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. M. Cotton, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the HOLLYWOOD and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, W. H. Fawcett, Breezy Point, Minn.; Editor, W. H. Fawcett, Breezy Point, Minn.; Managing Editor, H. H. Beall, Hollywood, Calif.; Business Manager, W. M. Cotton, Greenwich, Conn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Fawcett Publ., Inc., Greenwich, Conn.; W. H. Fawcett, Breezy Point, Minn.; Frances Fawcett, Breezy Point, Minn.; Roger Fawcett, New York City; W. H. Fawcett, Jr., Chicago, Ill.; Gordon Fawcett, Hollywood, Calif.; R. K. Fawcett, Greenwich, Conn.; Marion Fawcett Bagg, Tulsa, Okla.; Roscoe Fawcett Estate, Minneapolis, Minn.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is— (This information is required from daily publications only.)

W. M. COTTON,
Business Manager.

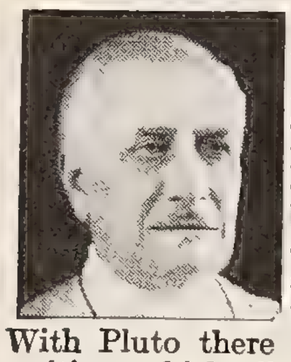
Sworn to and subscribed before me this 30th day of September, 1936.

[SEAL] HELEN M. LANO.

(My commission expires February 1, 1941.)

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Largely on advice of doctors

Thorough relief in 1 hour



Yes—when you need a laxative DO AS DOCTORS DO. Dr. V. N. of Michigan states: "I have used and prescribed Pluto Water for 40 years." Dr. H. A. O. of Wisconsin writes: "I not only prescribe Pluto Water almost daily—but use it personally."

With Pluto there are no hours of overnight waiting, which allow dangerous poisons to be absorbed by the system, often resulting in that tired feeling—dull headaches—too often causing pimples, boils, colds.

Simply mix 1/5 of a glass of Pluto Water with 4/5 of a glass of hot water. You'll find this mixture pleasant, gentle, quick and thorough. In 1 hour you'll feel like a new person.

Pluto Water is bottled at the famous French Lick Springs, Indiana. It is a non-habit-forming saline mineral water. Two hundred million bottles have already been used. Get Pluto from your druggist—either in the 25c size or the large 50c size which contains three times the quantity.



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WILL YOUR HAIR TAKE A



LOVELY COIFFURE?

Fashion's new mode is constantly varying coiffures, each giving a new high-light to your personality. Will your hair take a lovely coiffure? Has it the life and resilience for elaborate dressing?

It depends on your **Shampoo!** ACCENT, the **new, different** OLIVE OIL Shampoo, keeps your hair supple . . . responsive to each fresh swirl and curl; gives full radiance to the lovely new coiffures. Its pure olive oil is the finest natural restorer of dry, dull hair; imparting the glisten of health.

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Please send me a generous trial bottle of ACCENT, the new Castile shampoo. (10c enclosed.)

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20th CENTURY-FOX PLAYER
in "THE ROAD TO GLORY"

JUNE LANG



suggests two party ideas using

BREAST-O'-CHICKEN
BRAND
TUNA FISH

Getting the party off to a good start often depends on a clever cocktail or canape. Clip these Hollywood recipes for use when you entertain...and be sure to use Breast-O'-Chicken Brand in the making of them!

Savory Tuna Spread

1 tin BREAST-O'-CHICKEN TUNA, shredded
¼ cup chopped pickled onions
1 tbsp French dressing 3 tbsp mayonnaise
Combine all ingredients and mix well Serve as an open faced sandwich spread

Ocean Wave Cocktail

1 tin BREAST-O'-CHICKEN TUNA
1 tbsp lemon juice 3 tbsp chili sauce
1 tbsp onion juice
2 tbsp horseradish ½ tsp. salt
Make a sauce by combining liquids and salt Chill thoroughly Shred tuna, pile in chilled cocktail glasses, pour over sauce Serve very cold with cheese wafers.

EVERY TIN BEARS THE GOOD HOUSEKEEPING SEAL OF APPROVAL



LOOK FOR THIS LABEL
WESTGATE SEA PRODUCTS CO.

Hollywood's Charm School

Gloves Through The Ages

ACCESSORIES! What tremendous importance they possess in the eyes of the movie world! They are an essential in completing the ensemble of a well-groomed actress. Schooled in clothes by the world's greatest designers, the stars know the requisites of good taste and carefully chosen accoutrements.

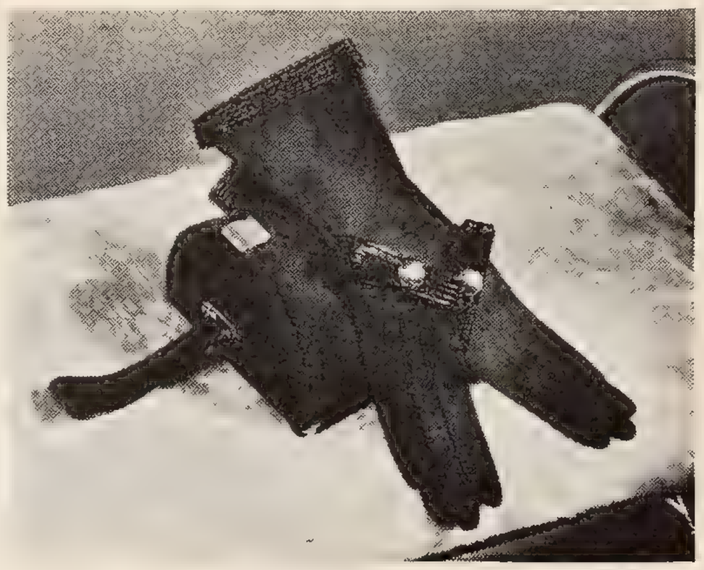
Gloves have been, throughout the ages, the most important of all accessories. Their antecedents date back to the caveman who designed and wore the first pair as protection against wild animals.

In the sixteenth century they were made the pledge of affection. The dearest and most cherished of all his array was the little glove which the knight bore proudly in front of his helmet. To scoff at it was a deadly affront, to challenge it a sure commencement of mortal combat. The glove was the heart of honor. It was a constant spur to exertion, an incentive to doughty deeds. It was the lodestone of love and the wearer carried with him a charm against evil. It was also quite the convention to send gloves as a gift on New Year's Day for centuries.

There is a most interesting story told of Queen Elizabeth dropping a glove on the stage before Shakespeare on one of the



Olivia de Havilland appearing in the Warner Bros. film, *Charge of the Light Brigade*, shows how the hat, gloves, and bag harmonize in the new fall wardrobes



Black suede gauntlet type gloves trimmed with corded patent leather to accompany a bag of suede and patent for the dressy afternoon frock

several occasions in which his company acted before the court. The poet is said to have been taking the part of a King. He had doubtless plenty of enthusiasm in his art—may perhaps have been playing in one of his tragedies, and lost himself in the character. The presence and applause of the Queen would stimulate him; and he was, we may believe, a man of comely presence; and Elizabeth liked to see handsome men and had a shuddering horror of deformity. In any case, as the story goes, he acted so much to Her Majesty's satisfaction that she threw her glove to him on the stage—a challenge, maybe, to a flirtation.

But with a ready wit and wise discretion, the poet affected to believe it an accident, picked up the glove, and returned it to the Queen, saying:

"Although now bent on this high embassy
Yet stoop we to pick up our cousin's glove."

Although the foregoing smacks of burlesque, and would appear in these prosaic days as exquisite fooling, the anecdote is true in fact.

Another incident dates back to the year 1071 when Domenico Seivo, the Doge, married a Constantine Ducas, who brought with her Eastern customs which first astonished and then *corrupted* the Venetian ladies, who had, until that time, been simple in their attire and comparatively ignorant of luxuries. To this grand dame, we may attribute the introduction of something new into Europe, the perfumed glove. She may have been the prototype of Shakespeare's Cleopatra, this woman who made the winds "Lovesick with perfume," who washed in scented water every morning, who covered her body with aromatic oils and unguents and bather her face in dew which she made a multitude of slaves collect for her. She is strongly condemned by chroniclers for her perfumed gloves and scorned, too, for wearing silken vests.

Gloves made of Russian leather, for the sake of the peculiar fragrance for which some people have so great a partiality, have been in wear during the past few years, as well as gloves scented with cedar wood and violets. Indeed, the practice

Fashions From Filmland



Olivia wears a pair of smart sports gloves with glacé kid palms a shade darker than the doe-skin backs. Cut out initials fasten the gloves tightly at the wrist

with the French of perfuming gloves has never wholly died out, and within the present century they have worn them scented with myrtle, although even French domination in fashions could hardly again establish for perfumed gloves such a supremacy as was in former times allowed.

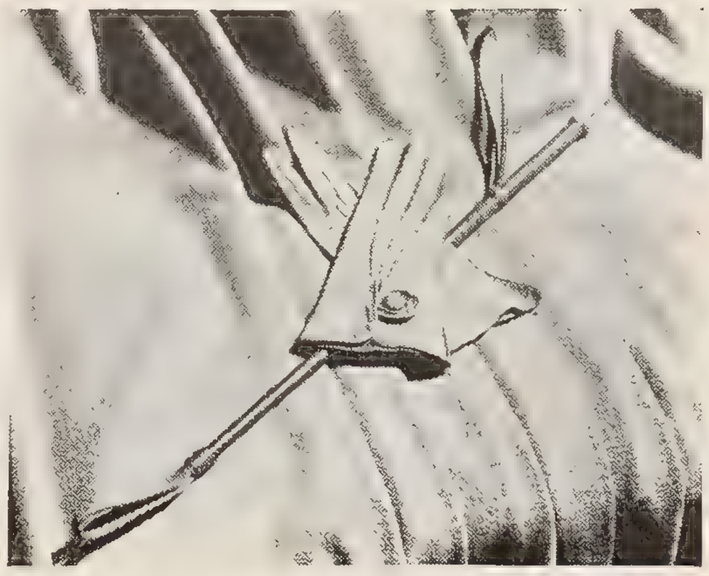
There are many interesting and romantic tales to be said of gloves to prove how really an important part this item played in the lives of men and women but our story has to do with problems of today.

The coming importance of smooth finished leathers over the unfinished, such as suede and doeskin, is being felt more and more. Though, as in all new trends, it will take several seasons before the style is generally accepted. Suede has held the limelight for the last few years due to the popularity of color and therefore will continue its reign until fashion decrees color passé.

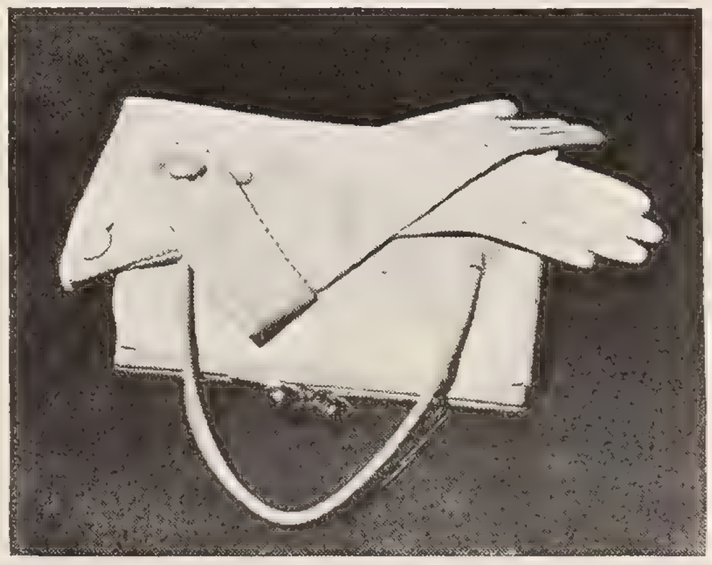
With designers ever ready to pounce upon the great men of history for new sources of style information, England's coming event, the Coronation of King Edward VIII was not overlooked. Reds, blues and purples, the Coronation colors, are particularly popular this season in gloves and accessories as well as in fabrics. The new gloves have a general tendency toward a tighter, snugger fitting wrist and usually offer a button trim.

Much has been written about gloves, and it is hopeless to expect that the last word has been written even were we to write a history of gloves.

Gloves by Aris
Bags—J. W. Robinson Co.



Pigskin gloves are worn for all types of sports-wear. They are smart in the natural shade and all staple colors



A neat glacé kid glove for street wear created by Aris for Molyneaux who selected six wood-land shades to complement winter clothes. A smart two-handled bag is used

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AND THE EXTRA LBS. THAT MAKE YOU LOOK SO WELL!



Thousands of Weak, Sickly, Nervous SKINNY Folks Once Discouraged Say Kelpamalt Brought These Results Where All Else Failed!

If you are weak, skinny and run down—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to one of the real causes of these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Seedol Kelpamalt, the astonishing new mineral concentrate from the sea. Seedol Kelpamalt is 1,300 times richer in iodine than oysters, hitherto considered the best source. With Seedol Kelpamalt's iodine you quickly normalize your weight and strength-building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Seedol Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

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Accept This Startling No Risk Offer!

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1. Improve Appetite.
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4. Banish Ordinary Stomach Distress.
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7. Clear Up Skin.

SEEDOL Kelpamalt Tablets

Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

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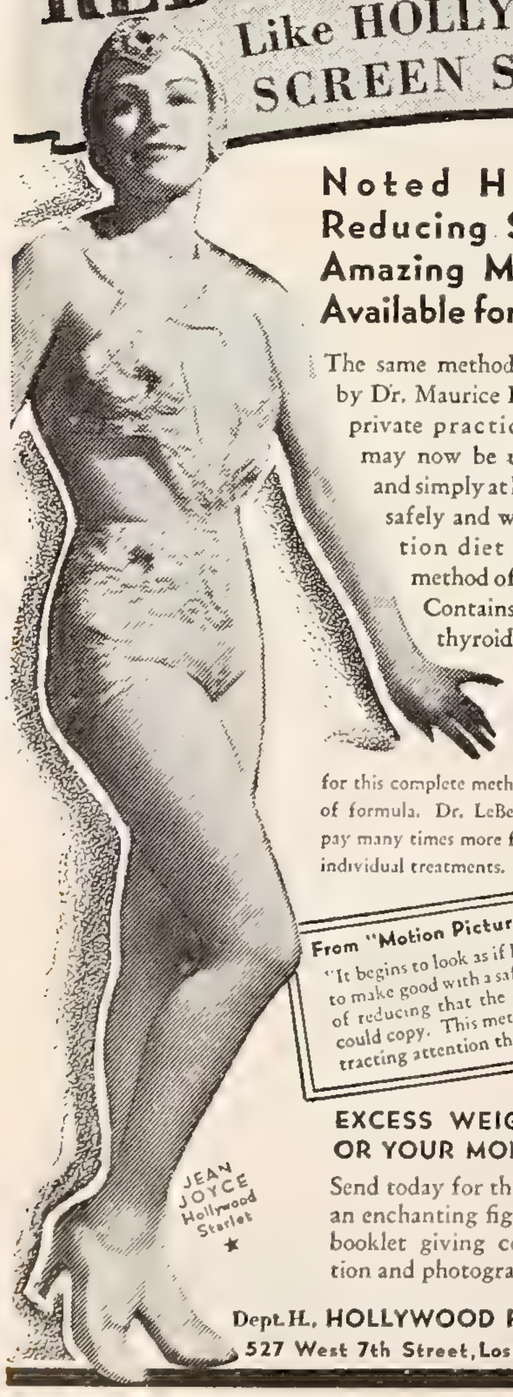


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From "Motion Picture," August 1933

"It begins to look as if Hollywood ought to make good with a safe and sane system of reducing that the fans of the world could copy. This method first began attracting attention through Dr. LeBell."

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527 West 7th Street, Los Angeles, California

Hollywood Spotlights

They Call Her

THE ORIGINAL ATTEMPT to sell Hollywood its current "rave"—an intriguing youngster named Margo—sounds remarkably like comedy dialogue from a vaudeville act.

"Have you seen this new star, Margo?" excited people would shout at producers.

"Margo who?"

"Margo. Listen, she's great. She . . ."

"Yeah. What's her name?"

"Margo."

"Now we've been over all that. What I want is her full name."

Whereupon, with a you-asked-for-it expression, the Margo enthusiast would draw a deep breath, shut his eyes and chant, "Maria Marguerita Guadalupe Bolado Castilla." Before the stunned producer could recover he would add, quite logically, "That's why she's called Margo."

Which permanently settled that.





It didn't, however, settle the question of Margo's career. Producers believe too firmly that distant fields are greenest. So, though Margo was right in their own pasture, they couldn't see her. A couple of years later they were *very* bitter about it. Here they'd been luring stars from the Broadway skies, and it was the home town gal who made good.

It's quite a story.

Maria Marguerita Guadalupe, et al, was born in Mexico City in 1917, the daughter of an eminent surgeon. Before she could "walk plain" she was dancing. At the ripe age of four she decided to become a professional dancer. She made her debut at six.

Spanning the Ocean

From the beginning, the pleased parents of this surprising child had provided her with the finest teachers. This policy was continued after they removed to Spain where small Marguerite—the name her family used—spent much of her childhood. There followed, upon her return to America, instruction by some of the leading dancers in both New York and California. She then returned to Mexico City where she perfected the Spanish dances which have since won her international fame.

This interesting, if somewhat unconventional form of education resulted in the creation of Margo—cosmopolitan, dancer and budding tragedienne, all at the age of 15.

More practically, said education resulted in the rôle of starring dancer at the famous Mexican resort, Agua Caliente. Her success there won her a contract—also to dance—at the Cocoanut Grove in Los Angeles.

Now, in case you don't know, the ladies and gentlemen who patronize Caliente and the Grove are "movie people," among them producers and executives. But, as Margo herself expresses it, "When they looked at me, they saw only the other side of the room."

Not that she had expected them to see her. She had "just hoped."

While at the Grove, Margo's sense of humor almost cost her the Big Chance. A courteous stranger offered her an eight-week contract to dance at the new Waldorf-Astoria in New York. Our heroine, modestly assuming that such an offer could only be a gag, solemnly refused. It took considerable conversation and two transcontinental telephone calls to convince her the contract was authentic.

She said yes rapidly.

The "eight-week engagement" lasted two years. She'd probably be there yet, were it not for three famous Broadway personalities—comedian Jimmy Savo who saw in her an actress as well as a dancer, and those stormy petrels of Broadway, Ben Hecht and Charles MacArthur. The latter two, who shook Hollywood inexpressibly by producing unusual and successful films in New York, were casting their current opus, *Crime Without Passion*.

"Jimmy sent me to them," Margo ex-

Margo—For Short

plains. "And I saw all the gorgeous girls —talented, famous stars—who were trying for the lead. And they actually gave the part to me."

It Started Something

Even to this day, she sounds surprised and a little shocked when discussing this momentous event. It's quite apparent that Margo believes firmly in the Hecht-MacArthur reputation for eccentricity—at least so far as casting is concerned.

Crime Without Passion was duly released and the critics promptly hailed a new star. Hollywood was embarrassed and secretly delighted. Here a little chit of 17 had snubbed 'em and gotten away with it. So they offered apologies and contracts and Margo entered the fold to play in *Rhumba* and *Robin Hood of El Dorado*.

to New York to play the feminine lead in *Winterset*, one of those once-in-a-lifetime dramas which has even the reviewers in a dither. The piece ran nine months!

Whereupon RKO-Radio purchased it, and bought up the leading players at the same time. But when they looked around for Margo they found her back on their doorstep playing in *Lost Horizon*. And she was only too glad to play in *Winterset* for the movies. In fact, that production and Columbia's *Lost Horizon* have "sold" her on films to such an extent that she signed a six-months-a-year contract with RKO. She wants the rest of the year for plays on Broadway.

Today, at 19, this young Mexican actress is a bundle of contradictions. Cold fact describes her as five feet, four inches, 110 pounds, brunette. She seems shorter, slight to the point of frailty, and the word





In *Robinhood of El Dorado*—a picture which should have been much better than it was, Margo had an exceedingly dramatic rôle as the young wife of Joaquin Murietta, the native Californian. It gave Margo a great opportunity to display the wistful beauty of her ways.

If everyone in *Robinhood* had attained the same fine acting form shown by Margo and Warner Baxter—Joaquin—the picture would have been better. Many a picture-goer wept at the tragedy of Margo's death at the hands of the invading miners. Her screen demise laid the stage for the tremendous upheaval in Joaquin's character, and his subsequent bandit career. But somehow the picture seemed to drop with Margo's passing, all of which did her no personal harm.

Film fans left the theater with a clean cut picture of Margo's charm. They wanted to see her again. *Rhumba* and *Robinhood* had left their impressions on the public.

She didn't like either of them much—not the fault of the people working on them, she hastily adds. So she went back

brunette is a delusion and a snare. Catch her in the sunlight and the dark brown hair turns to auburn, the dusky eyes become amber. And you note with surprise that the dark Spanish complexion is blonde and freckled!

She speaks perfect English, but in it is a trace of Spain.

She gravely informs you that her favorite "sport" is reading, and then spends hours walking, swimming and touring because she "likes to be outdoors."

She isn't superstitious, but a keen observer will note that she always wears a bit of turquoise, "for luck."

She says her future career is that of actress, not dancer—and then spends hours a day practicing dancing.

She likes to eat and hates to cook, reads palms for fun, plays the piano brilliantly, collects turquoise and paintings of madonnas.

She's a sense of humor behind a mask of tragedy.

She's unpredictable.

She's Margo.



Most people would rarely have to resort to harsh purges if they kept tabs on Nature.

Usually a mild laxative like Olive Tablets is all one needs to assist Nature on the second day.

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It is simple to keep tabs on yourself. Always have Olive Tablets on your bathroom shelf as a reminder on the second day. Three sizes, 15¢, 30¢, 60¢. All druggists.

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Olive Tablets
THE LAXATIVE OF BEAUTIFUL WOMEN

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Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn $25 a week *while learning* practical nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned $400!

Think of the things *you* could do with $400!

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can train you, as it has trained thousands of men and women, *at home and in your spare time*, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. 37th year. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. *Easy tuition payments.* Decide today that you will be one of the many men and women, 18 to 60, earning $25 to $35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

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Behind the Scenes

Telling Tales Out of School



Here's a recent edition of "Our Gang," gathered around the same Mrs. Fern Carter who has taught the youngsters ever since the series started 15 years ago. You'll recognize Darla Hood, Spanky McFarland, Buckwheat, Alfalfa and the others

IF "SPANKY" MCFARLAND, Hal Roach's "million dollar baby," has his way about it, he is going to desert his film career and do nothing but go to school from now on. This decision, in view of the fact that his boss only recently put Spanky under a new seven-year contract, and coming as it did right out of a clear sky, should have had all the devastating effect of a bombshell exploding in the lap of the studio officials. But strangely enough, it didn't.

Spanky's momentous announcement was made on "location" while the last few scenes of *General Spanky* were being filmed. The babystar made it directly in front of the calm and gentle-faced woman by whose side we happened to be sitting and about whom we shall have more to say shortly.

"I'll be awful glad when school starts, Mis' Carter," Spanky said seriously. "It's more fun than all this." He waved a chubby arm toward a spot not far away where men were busy with cameras and lights. "I think I'll go to school all the time and never quit going. Alfalfa says the same thing. Alfalfa says this year he's going to be a whiz—I mean, Mis' Carter, he says he's going to be real extra good in 'rithmetic—can he do that, Mis' Carter?"

Mrs. Fern Carter, who, by the way, has two children of her own and knows child psychology as few women know it, smiled and drew the worried Spanky to her.

"If he studies hard, he will, Spanky," she said in her soft voice. "And you will, too." Her vigilant eyes caught sight of "Buckwheat" Thomas running about as fast as his little legs would carry him.

Mrs. Carter drew Spanky closer.

"Do me a favor, will you please?" she whispered. "Tell Buckwheat that I think it is time for him to take his rest."

"Yes, ma'am, Mis' Carter," Spanky promised and walked away to carry out her order.

We watched as Buckwheat glanced our way. We saw him a moment later stretch out in the cool shade of a nearby tree. He was smiling as you see him smile in *Our Gang Comedies*. There was no sign of resentment on his face or in any of his actions because a sudden halt had been called in his play. He seemed to take it for granted that Mrs. Carter knew what was best for him and accepted her request like a good soldier. Buckwheat is only four years old.

"I've been teaching *Our Gang* children for fifteen years," Mrs. Carter informed us, "and Spanky's declaration a moment ago was the finest tribute I've ever received. It's a verbal medal that I'm going to pin on myself in honor of the teaching profession."

Mother of 35 Youngsters

We learned a great many interesting things from the clear-eyed, lovable lady who has been for so many years the teacher, counselor, mentor and, above all, the friend of so many movie children. Thirty-five of them have been her wards since she first came to the Hal Roach studios. Johnny Downs, the original "All-American Boy" of *Our Gang,* still calls her up from Paramount where he has branched out into stardom and brings all his problems to her for counsel and advice. Mickey Daniels, whom she first taught at Universal, Joe Cobb and Mary Kornman whom you remember as youngsters of the original *Our Gang,* list her as their "very best friend."

It takes about three or four years to make one complete cycle of new talent in the famous *Our Gang* roster. Although they have been interlocked by a few of the old members, there has been approximately four complete Gangs so far in the history of this comedy unit.

According to Mrs. Carter, the studio likes to get children between two and three years old. For the first few productions they merely sit around the set so that they may get accustomed to the cameras, lights, and new faces. Buckwheat was the hardest boy to break in and Spanky the easiest. The length of time the youngsters remain in *Our Gang* depends on how fast they mature. Spanky, for instance, looks much younger than his eight years and has signed a contract that will keep him in *Our Gang* until he is fifteen years old.

"There's a period after *Our Gang* members leave the group when they are more or less inactive so far as picture work is concerned. School takes up too much of their time. As soon as they finish high school, however, they begin to drift back into the fold. Many of them appear in college plays or are given roles in pictures that require children of high school age. It may surprise you to know that out of the thirty-five boys and girls who have been under contract during the fifteen years of *Our Gang's* existence, all but three are still in the entertainment field —either in pictures, radio, or stage. And all are doing very well."

Even the Dogs Grow Old

We asked about Pete, the famous *Our Gang* dog, and learned that there had been five generations of him, also.

"The only time I ever become really angry," Mrs. Carter declared in answer to one of our many questions concerning *Our Gang,* "is when I come across articles in the newspapers and magazines which state that movie children have no chance to live normal lives; have little, if any, opportunity for proper education, and scarcely a moment to build up memories of a pleasant childhood. If the poorly informed writers of such articles as these would only take time to investigate, they would quickly discover such facts as these: that every child employed in the studios is under the strict supervision of not only the State Labor Board of California, but also of the Los Angeles Board of Education and the Los Angeles Welfare Board.

"These same writers would learn, for instance, that the number of hours a child can work is strictly limited to the age of the child. They would discover, too, that each studio youngster of school age must have three hours of instruction daily and under teachers supplied and approved by the Los Angeles Board of Education. These teachers are registered, have diplomas, and are on call at all times. The writers would find that the diet, health, and morals of the studio child are carefully guarded by appointed experts. I hold a life diploma in teaching and have been for years the appointee of the Welfare Board. Mr. Roach absolutely refuses to permit any work to be done by the children either on location or in the studio unless I am there."

Alfalfa Switzer, who sings off key so delightfully in *Our Gang Comedies,* came up at this point. A wide grin was on his freckled face. In one lapel of his tattered soldier uniform he wore an artificial flower.

"Want a nice smell, Mis' Carter?" he asked as soberly as he could.

Mis' Carter smiled her refusal, but before she could interfere, Alfalfa turned to us with his "want a nice smell, Mister?" and our smell was instantly rewarded with a cold stream of water that squirted from the center of the flower. Alfalfa doubled up with shrieks of laughter. Buckwheat, Spanky, Darla Hood, Porky, and Baby Patsy May, all *Our Gang* youngsters, came up and joined in the fun. Mrs. Carter sent them all scampering away except Alfalfa whom she reproved in her gentle voice. She

[*Continued on page* 65]



"Our Gang" of another day! This is the original bunch we oldsters worshipped 15 years ago (from the left): Mickey Daniels, Mary Kornman, Johnny Downs, Mrs. Carter, Joe Cobb and Jackie Condon. They've all grown up now!

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TOPPER'S FILM REVIEWS

(Continued from page thirty-three)



Nino Martini, Leo Carrillo and Ida Lupino provide the main attraction in the Pickford-Lasky smash feature, *The Gay Desperado*

The dowager's nephew (Robert Kent) deserts her fireside to produce stage plays. The lonely aunt fails in her efforts to adopt Shirley but loans the Professor a thousand dollars in exchange for a worthless watch he maintains once belonged to Bonaparte. The money is quickly turned over to the nephew to produce "Uncle Tom's Cabin," starring Shirley. Learning of the deception, the aunt is about to jail the Professor but relents when she sees Shirley doing Eva's death scene.

Shirley amply satisfies the young fans and manages to capture with her usual ease most of the elderly hearts. Where she fails at this, Morgan and Miss Westley step in and complete the job. *Dimples* has pathos and comedy and enough story to make it worthwhile. Even the most skeptical must admit that Shirley continues her amazing pace unabated, heading for another season of top box office records.

BIG BROADCAST OF 1937—(Paramount)—Loaded down with all the necessary elements to make it a smashing success, the latest annual edition of *The Big Broadcast* is on the way to your theatre with 94 minutes of entertainment. Built around activities in a radio studio, the picture sizzles with good gags, splendid showmanship. Jack Benny fully deserves the top billing he rates.



By way of glancing through the cast you may behold: (1) George Burns and Gracie Allen, with Gracie featured; (2) Bob Burns as the yokel radio aspirant; (3) Martha Raye as Benny's secretary—and she will wow you! (4) a supporting cast which includes lovely Shirley Ross, Ray Milland, Benny Fields; (5) Benny Goodman and his swing music; (6) believe it or call us a liar—Leopold Stokowski symphony.

With this setup *Big Broadcast* couldn't miss—and didn't. We commend it to your attention, feeling certain that if musical shows can please, this one will click nicely.

POLO JOE—(Warners)—The basic formula of *Polo Joe* is, of course, that of *The Hottentot*. This time Joe E. Brown comes from China, with Skeets Gallagher as his gentleman's gentleman. In order to win Carol Hughes, Southern belle, Brown is forced to boast of his polo-playing ability and to arrive in time for the seventh chukker of the big game and turn victory into defeat for the opposing team. Brown knows nothing about polo, is allergic to horses (they make him sneeze). He sneezes intermittently throughout the picture, substituting only occasionally his famed whoop for the sneezes. The cavern-mouthed comedian keeps the audience in an uproar with his attempts to familiarize himself with polo.



Carol Hughes, with her "you-all" directed at one person, drew snickers from the Southerners in the audience who resented the misapplication of the word. Miss Hughes is entirely ornamental.

Fay Holden plays the fluttery, doting relative capably. She gets her share of the laughs, and registers well.

Polo Joe will undoubtedly appeal to Brown fans. It is a typical Joe E. Brown comedy, and for those who like him, it is worth the price of admission just to hear him sing a Chinese song in a high-pitched voice.

ADVENTURE IN MANHATTAN—(Columbia)—Crime detection takes the stage in this picture, but proves such an undependable vagary that *Adventure in Manhattan* does not make its way into the top notch class of fall pictures.



Joel McCrea is presented as the eccentric newspaperman whose sole serious interest in life is specializing on crime cases. Given an unusual ability to analyze motives and trace their outcome, McCrea proceeds merrily through life chasing clues.

While thus occupying himself he meets Jean Arthur, leading lady in a theatrical troupe. At this stage of the game the vagaries begin to sneak into the story and we shall leave the picture to tell itself. McCrea and Miss Arthur do what they can with their rôles. Reginald Owen as the stage producer with just a touch of villainy, lends strength to the film.

THE MAN WHO CHANGED HIS MIND—(Gaumont-British)—Boris Karloff, who had rather hoped to get away from horror pictures for awhile, resumes the grind in this film which tells the story of a deranged scientist experimenting with a world-shaking discovery. Specialist Karloff, after a life study of his subject, learns the secret of transferring the mind of one living being to the mind of another.



With this none-too-unusual cinematic situation, Karloff summons lovely Anna Lee as his assistant and soon turns his dicovery to evil ends. Too much of the bizarre is introduced in the picture, with the consequence of turning it into a thriller instead of a pseudo-psychological study. But although the film borders on the naive, it unquestionably will prove exciting and thrilling to the not-quite-mature mind or to the horror picture fans.

15 MAIDEN LANE—(20th Century-Fox)—Jewel thieves, millions in gems and murders all center around 15 Maiden Lane, the largest jewel headquarters in the world. From this block-long street, guarded night and day by special police, a 50,000 dollar diamond is stolen in broad daylight. The audience is taken behind the scenes and shown the workings of the jewel thieves and how they recut gems. Claire Trevor, Cesar Romero, Douglas Fowley, Lloyd Nolan, Lester Matthews, Robert McWade and others.



THANK YOU, JEEVES—(20th Century-Fox)—Taken from the P. G. Wodehouse character, this film makes a fairly amusing comedy. Arthur Treacher as Jeeves turns in a neat performance as the gentleman's gentleman. His master, David Niven, has a modern knight complex, always hunting for a lady in distress. Finally his complex leads him into several entanglements in rapid fire order with Jeeves rushing to the rescue each time. When you see this one watch Treacher mix his salad dressing. You'll love it!



[*Continued on page 69*]



Hollywood's contribution to the Quints' second film, *Reunion*. Rochelle Hudson, Jean Hersholt, Dorothy Peterson and Robert Kent pose together upon their arrival in Dionneland, Canada

Death on the Cutting Room Floor

(Continued from page thirty-two)

is up to him, then, to cut the picture so that it will follow the script, so that it will build to climaxes in the best possible manner.

In cutting, he may find that the plot will be strengthened by transposing entire sequences, or single scenes—or eliminating them completely. What appears to be a magnificent touch on paper may be dull and uninspired when viewed on the screen. Close-ups taken with enthusiasm during production may deter the tempo established early in the picture and then he must delete these for longer shots, with one or two or a number of people in the scene.



Alma Lloyd

Many Other Instances

How a player may be entirely cut out of a picture is seen in the incident cited in the opening paragraphs. This is by no means an isolated or unusual case. In fact, Alma Lloyd's experience marks an everyday occurrence in the studios. Valerie Hobson, for example, worked long hours day after day for scenes in Universal's *Great Expectations,* and when the film was released she could not find herself on the screen. And Sara Haden, following weeks in the making of *A Midsummer Night's Dream,* was not among those present in the completed film.

Again, a member of the supporting cast may so overshadow the star in interest that steps must be taken to protect the part of the stellar luminary.

A case in point was Jane Withers in her initial production, *Bright Eyes,* starring Shirley Temple. When the picture in rough cut was run off for the director and producer prior to its first preview, it became immediately and painfully apparent that Jane stole some of the show from little Shirley. To remedy this unlooked-for complication, the scissors were applied to Jane's part.

Some of Marian Marsh's most superb acting fell to the floor during the cutting of *Crime and Punishment.* Due to the psychological nature of the story, Peter Lorre had to be glimpsed more often than is customary for the star of a production, and in maintaining the desired mood for the picture Marian was tossed to the dogs. Had the cutter included all of Marian's performance, instead of permitting only her brief appearance, movie audiences would have been treated to an artistic exhibition of histrionics seldom equalled on the screen.

Cutter Must Be Versatile

In his work, the cutter must be conversant with dramatic technique, plot-building, directing, acting, lighting and photography. One of the most specialized of all studio occupations, many cutters graduate into the writing, the directorial and the producing field.

Not infrequently, a bit will show up in the vast amount of film being cut, a flash-in-the-pan, so to speak. A student of human nature, the cutter must know whether the picture will be better for the inclusion of that person's work or the scene wasted. Jean Muir won her chance in *The World Moves On* because a cutter was attracted to a single shot of her on a bench in *Bureau of Missing Persons,* and was so impressed by her personality that he made a place for her as the film unwound. A cutter, too, discovered a particularly funny fellow in Guy Kibbee as he was glimpsed fleetingly in a day's rushes in Winnie Lightner's *Sideshow,* and left him in the picture. That small bit led to Warners signing the character actor.

As cutting determines the fate of a picture, so, too, can the cutter either make or break a star. Naturally, no cutter will intentionally set out to accomplish the latter, but often enough through unwise shearing and poor selection of a star's scenes that star will suffer as a consequence in the minds of his public. To a clever and careful cutter, a star owes much in maintaining his popularity, for it is within the film editor's power to present the star either in a favorable or unfavorable light.

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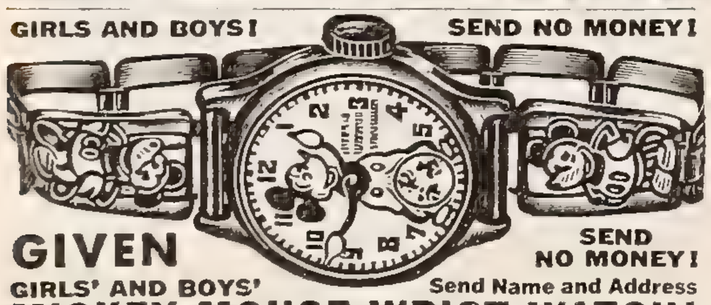
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approached the point where her future lay in abeyance. Too many close-ups, too much posing during scenes far too lengthy and not sufficient action on her part nearly wrecked her career. And no one realized this more than the German actress herself. This was one of the contributing factors to her split-up with Josef von Sternberg, who, a former cutter, always insisted upon undertaking this duty himself.

One of the most famous cases of poor cutting was Joan Crawford's *Dancing Lady*, in which Fred Astaire made his screen debut. Although he did not have a co-starring position, still his part was sufficiently large to warrant far more footage than he received when the picture was released. Instead of standing out, as he should have done through good cutting, he certainly did not shine in the picture and afterwards could scarcely be recalled by the motion picture public.

Delving still further into the past, there was the massacre, figuratively speaking, of Jean Arthur when she appeared in *The Saturday Night Kid* with Clara Bow several years ago. Her part was chopped right and left, when it was seen at the first preview that her rôle exceeded in interest that of the star.

Although unusual, a star's jealousy sometimes enters into the cutting of a film. One noted woman singer resented a young man's fine rôle in her picture and the head of the studio, in an attempt to calm the temperamental diva, ordered a judicious re-cutting, so that the actor wouldn't figure so indelibly.

The death-knell to the film career of more than one promising young player has been sounded in the cutting-rooms of Hollywood. Through no fault of their own, their scenes—their best scenes, very often—have been slashed for a variety of causes, and from actors of some prominence or of potential prominence, they have been reduced to bit players. By the same token, from these same cutting-rooms have emerged stars.

The cutting-rooms are the real star-makers, and star-breakers, of Hollywood.

Buck Jones Goes on Location

(Continued from page fifty-four)

the picture had not finally come to a close.

Buck is highly particular who works for him. From directors to prop boys you will find nothing but gentlemen. Buck himself sees to that. He is a model for them to go by. Disdaining even to smoke, Buck is in the trim of health. Each passing year has found him retaining all the stamina and virility of youth most amazingly. Standing beside him, one might estimate his age as in the 30's, certainly not ten years older.

In his youth Buck actually was a cowhand. He rode the ranges of Oklahoma in winter and summer. He learned to love the outdoors, and to this day he fights against the restraint of home and studio.

That is why he likes to make his pictures on location. Every one of his eight productions during the coming season will be filmed on the range or in the mountains. His next picture will be done high up in the Sierra Nevada mountains near the Sonoro Pass, nearly six hundred miles from Hollywood. The same area was the locale last year of M-G-M's *Robin Hood of El Dorado*.

When Buck Jones vacations, he does it whole-heartedly. This year he entered his boat in the Los Angeles-Honolulu yacht race, fought all manner of storms on the long trip across. He would have returned with his boat, but production delays would have been too costly. So he climbed an ocean liner and got back within the week.

It turned out to be a good thing. En route home, his own craft was alternately becalmed and troubled by storms. It did a zig-zag course back along the Great Circle, covered hundreds of miles more than is usually necessary to negotiate the course. It arrived three weeks late.

Buck's production manager was philosophic about this turn of events. "He should have been aboard the darned thing," said the executive. "After a long, stormy trip like that one, he might have gotten some senes in his head and sold the blamed boat."

But that's all by way of joking. Boating is one of his favorite sports, and if he didn't do that, Buck would be finding some other outlet for his restless energy.

Yes, Buck Jones deserves all the admiration the millions of American youngsters shower on him. He lives a model life with his family, conducts himself always like a perfect gentleman, and retains more vigor than most of us have ever known. Have we gotten across the idea that Buck, in addition, is intelligent and thoroughly well educated?

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Telling Tales Out of School

(Continued from page sixty-one)



The first Our Gang and the latest get together for a reunion! In the front row: Buckwheat Thomas, Baby Patsy, Darla Hood, Pete the Pup, Spanky McFarland, and Alfalfa Switzer; back row: Farina, Porky Lee, Director Gordon Douglas, Joe Cobb, Teacher Fern Carter, Mary Kornman, Hal Roach Jr., Johnny Downs, Fred Newmeyer (former director), and Jackie Condon

dismissed him with a warning not to play the trick on any more strangers. As Alfalfa walked away she called him back.

"Sure you haven't forgotten something?" she asked quietly.

Suddenly contrite, Alfalfa held out his hand to us with a "I'm sorry, sir."

"That's much better," Mrs. Carter praised him and let him go to find another victim among those on the lot whom he knew.

"You were speaking of laws and regulations and so on," we prompted after we had dried our face.

Hours for Work and Play

"A long time ago, before the Child Labor Board stepped in," Mrs. Carter explained "injustices no doubt were imposed upon movie children. Writers of that day had something to complain about. But not now. It may interest you to know that in our studio only Spanky, who will be eight in October, and Alfalfa, who is seven, are allowed to work a full eight hours a day, which isn't severe at all when you consider that three of these eight hours must be spent in school and one for recreation. That leaves four for actual work in front of the cameras and as you no doubt know, that never occurs since a majority of the time is spent in arranging scenes, cameras, lights and so on. The two boys, therefore, have plenty of time for recreation, which, I can assure you, is carefully supervised. Furthermore, no child of whatever age, can work later than ten o'clock at night. Work usually ends at six o'clock in the evening instead."

Mrs. Carter left us for a moment and went over to speak to little Darla Hood, the four-year-old darling of *Our Gang*. She returned shortly saying that she had had to take away some candy a visitor on the lot had given her.

"Of course, that is prohibited," she said. "Luckily, Darla doesn't mind. I've had to do it so many times that she has come to expect it."

We were curious, by this time, about the number of hours tiny babies were permitted to work.

"Babies under six weeks of age are allowed only two hours on the lot," Mrs. Carter told us. "Out of those two hours only twenty minutes can be spent in acting. The babies can be under the lights but thirty seconds at a time. When the twenty minutes are used up the day is done so far as the child is concerned. I always stand by with a stop watch and at the termination of thirty-second interval, the lights go out regardless how important the scene may be."

How Mothers Behave

Curiosity got the better of us again and we asked about the movie mothers.

"We have no trouble with mothers of children under contract. At present we have six children under contract and their mothers never raise any objections to our methods of supervision. They cooperate splendidly. It's the mothers of the extra children who often give us trouble. When a picture calls for a number of child extras not in the *Our Gang* group, the mothers often come on the lot with cigarettes. We stop it immediately, either by word or by the use of signs. Profanity—even of the mildest sort—is banned. There's no gambling—not even for pennies—allowed where the children can see."

Darla Hood, just as sweet as she appears in pictures, came trotting up to ask Mrs. Carter if she could have a knife. Harold Switser, she said, wanted to fix a toy and would Mis' Carter please give her the knife?

Mis' Carter wouldn't, but told Darla, that if Harold wanted to repair any toys he'd better do it in front of his teacher. The knife, along with other tools that children like to play with, was in a little grip beside Mrs. Carter's chair.

What Do You Do with *Your Little Finger?*

—when you pick up a glass or cup? . . . You know from watching others that charm and poise can be destroyed instantly by the misuse of hands. And by the same token, *the correct use of your hands* can become a tremendous social and business asset. Great actresses accomplish much of their poise by proper hand action.

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- how to shake hands
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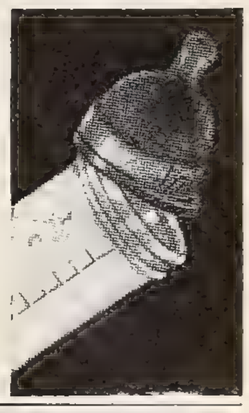
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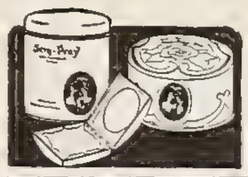


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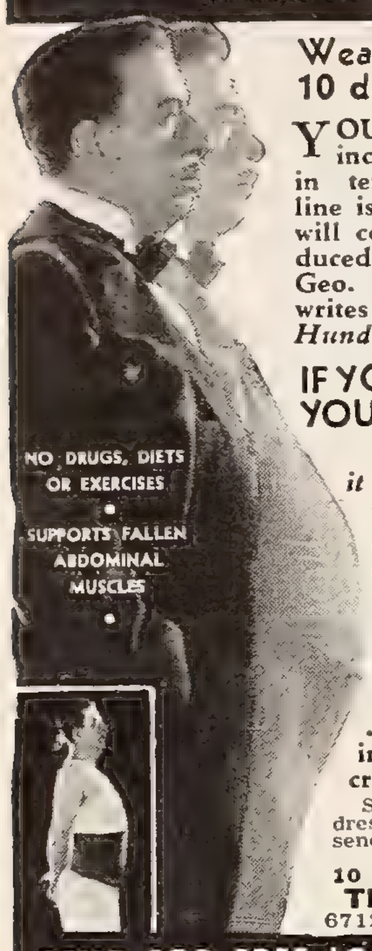
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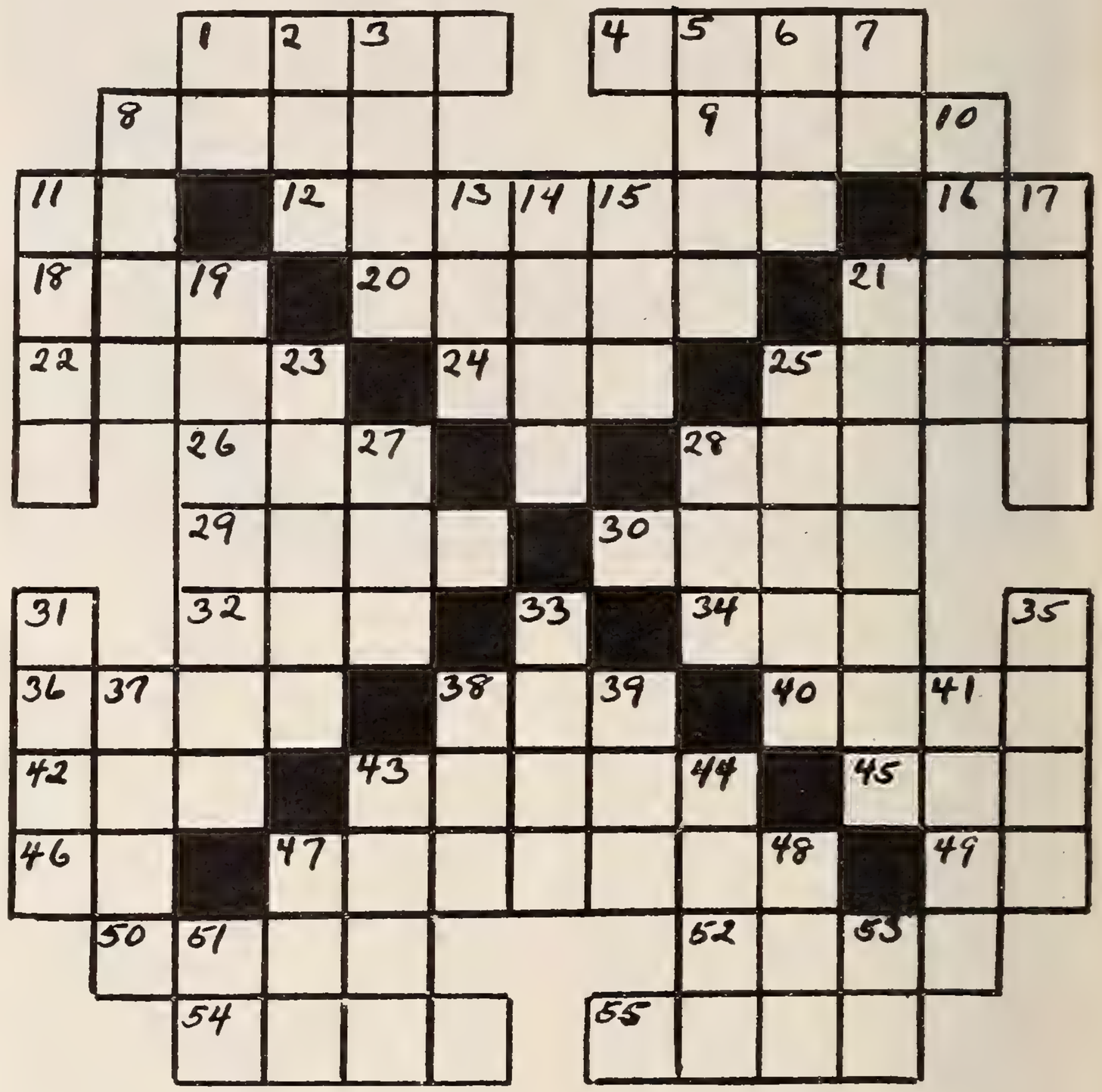


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Movie Crossword Puzzle!

Test Your Film Knowledge!



ACROSS

1. She was *Suzy.*
4. She plays opposite Edgar Kennedy in comedies.
8. Donald Woods and Kay Linaker played in *Road* ———.
9. Robert Taylor's real one is Spangler Brugh.
11. State in which Nelson Eddy was born (abbr.).
12. Marlene Dietrich's native land.
16. Initials of star of *Desire.*
18. Clark Gable was born 35 years ——— on February 1st.
20. Johnny Downs' leading lady in *The First Baby.*
21. Dolores Del ———.
22. Spencer Tracy was born on this date in April.
24. What Chaplin uses to fasten his raggedy film trousers.
25. Descriptive of most leading men.
26. Jane Novak's sister whom you saw in silent films.
28. Month in which Mary Astor was born.
29. Color of lipstick used by feminine stars (pl.).
30. Frances Langford had lead in ——— *Springs.*
32. *The Case Against* ——— *Ames.*
34. Katharine Hepburn works at this studio.
36. Feminine lead in *They Met In A Taxi.*
38. Anna Sten's birthplace (abbr.).
40. This fell in *Snowed Under.*
42. ——— Keith.
43. Animal seen in circus films.
45. Fans eagerly await date on which this magazine is ——— on stands.
46. Sally Eilers was born in this state (abbr.).
47. Herbert Marshall's leading lady in *Forgotten Faces.*
49. Symbol for tin.
50. Performed as did *Fish From Hell.*
52. Arliss stars in ——— *Meets West.*
54. Film measure (pl.).
55. He played opposite Jeanette MacDonald in *Rose-Marie.*

DOWN

1. Initials of one who portrayed *The Ex-Mrs. Bradford.*
2. Country in which Jessie Matthews was born (abbr.).
3. Chic Sale makes up to appear thus.
5. *M'Liss* in person.
6. She had title rôle in *The White Angel.*
7. *Don't Turn* ——— *Loose.*
8. ——— Parrish.
10. First name of Mr. Jannings.
11. Star of *Yours For The Asking.*
13. *The Harvester* was produced at this studio (abbr.).
14. Female servant such as Jean Dixon portrayed in *My Man Godfrey.*
15. Roger Pryor's bride.
17. *The Devil* ———.
19. *Jeff Mullins* in *Three Married Men.*
21. He's engaged to Jeanette MacDonald.
23. ——— *Saturday Night.*
25. Has a speaking part in a talkie.
27. Fans scan these to determine which theater to attend (abbr.).
28. Month in which Rochelle Hudson was born (abbr.).
31. Double feature programs are sometimes called ——— bills.
33. First name of Comedian Herbert.
35. *Sir James Felton* in *Petticoat Fever.*
37. One of old-time stars in *Hollywood Boulevard* (poss.).
38. Short for Mr. Cortez.
39. *Down To The* ———.
41. What ushers may do to noisy movie patrons.
43. *Swing* ———.
44. *Uncas* in *The Last Of The Mohicans.*
47. Remember ——— Busch.
48. Billy Mauch is one.
51. Initials of comedian starred in *Poppy.*
53. Soo Yong (init.).

(Solution on page 73)

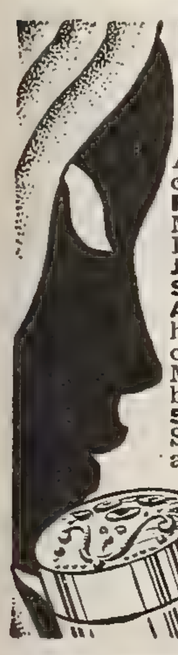
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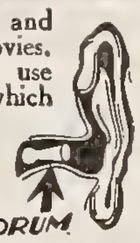
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Celebrating Jan Garber's opening at the Cocoanut Grove was this gay group: Mac Gordon, genial Jan himself, Betty Grable, Harry Revel and Jackie Coogan

Jimmy Stewart: Not Married but Willin'!

(Continued from page fifty-one)

give you an idea who is important around there.

"The day before Easter, we decided to grant a holiday to what we humorously call the 'staff'—that's the cook and man who does the general work.

"We woke up the next day, starved as usual, to find the icebox empty—except for a lovely stew of meat, fresh vegetables and things that had been prepared for the dogs and cats—we were so hungry we were sorely tempted to eat it!"

Jimmy, by the way, is constantly trying to gain weight. He has tried practically every diet in Hollywood with little success—he's just one of those lanky fellows and can't do much about it.

He gave up being measured about five years ago. After passing six-feet-two, he got frightened. Our guess is that Stewart is six-feet-three.

Jimmy has a wonderful sense of humor and one of his best friends is Ted Healy, whom he met while working in *Speed.* He can think of nothing better than to be Healy's stooge—for a time at least, and says he almost did something of the sort two years ago, at which time he and Fonda had a chance to be clowns in a circus!

He had many a laugh with Healy while they made the picture, and he will never forget the time they had to work from three o'clock one afternoon through to seven in the morning. Healy went through his entire repertoire—everything from his stooge act to double talking and the reciting of nursery rhymes in dialect.

"I had to leave the stage several times," said Jimmy. "I just couldn't take it—I laughed until I was weak."

In Hollywood, Stewart leads a quiet life. His diversions include tennis, flying, and seeing shows. So far his name has not been linked romantically with anyone in particular. He is seen about occasionally with Virginia Bruce, Shirley Ross, Wendy Barrie and others—but the right girl evidently hasn't come along yet.

"Things like that just happen—I don't think you can plan them," he remarked. "What's more," he added, "I think it best to go along fairly easily without worrying too much about the future. I'll say this about the kind of girl I admire, though—I enjoy a girl with a sense of humor who never dramatizes herself."

Jimmy has nothing more to say than that—other than he's willin'.

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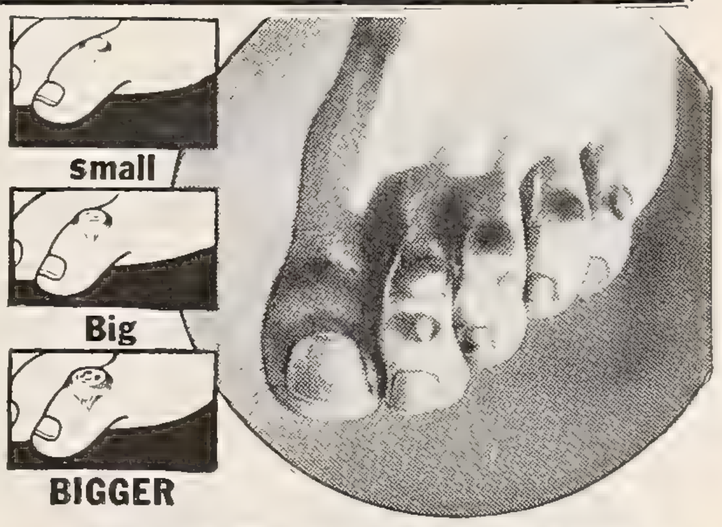


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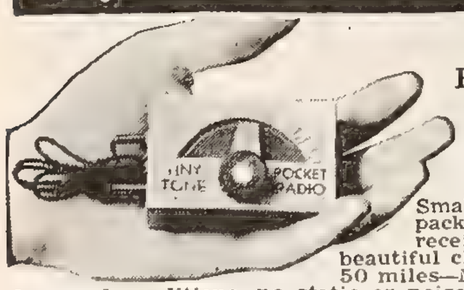
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Good Earth Film Ready at Last!

(Continued from page twenty-nine)

of filmland. After the spring rains location trips were made several days each week. The crops sprang up. *Good Earth* was on!

The rainy season passed. Under usual cultivation the crops should have been irrigated. But the script called for a drouth, for dying grain fields, for disaster and famine.

So the acres of fields withered away under a California sun, and the Chinese suffered in silence. Muni and Rainer, the man and wife of Pearl Buck's novel, brought children into the world, then faced starvation.

Storm scenes were filmed—scenes that seemed so real on the location that it was difficult to remember this was a motion picture and not stark tragedy of real life. The wind came sweeping down over the hills, into the grain fields, drying the withered crops even more, tearing them loose by their roots.

Out in the fields the coolies worked desperately. Muni and Miss Rainer cut the grain with sharp scythes, fought the sand that blew in their eyes. The grain fields rolled and swayed with each onslaught of the wind. Bundles of grain rolled away in the wind. The ominous roar in the air prevented conversation. This wind knew its stuff—it had an epic sweep.

You had to look around you to find that seven huge wind machines created the storm effects. You had to hear the big loud speaking system blasting out instructions to understand that here was something out-blowing nature, so real that it was much harder to disbelieve!

Luise went through the storm scenes gamely. It was hard physical effort, and a thoroughly disagreeable business. Far too much sand and noise and heat. But she worked hard, and when she rested, she amazingly showed no tingling nerves, no unmanageable exhaustion. Indeed, Rainer could take it.

Five hundred thousand feet of film—six months in the making. That's *The Good Earth* of the screen. You'll eventually see around twelve thousand feet of the costly negative, the cream of all their efforts. It would be a good idea to put this picture on your "must" list. It ought to be one of the amazing things of the year!



"Luise, here I am—pig tail and all," says Paul Muni to Miss Rainer during shooting on M-G-M's great film, *The Good Earth*

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Every day your associates are judging you—by what you say and how you say it! Hazy ideas, ill-chosen words, halting sentences, crude, slovenly speech—these mark a man as loose in thinking. Thoughts clear-cut, words that give true shape and color, sentences aflame with power and originality—these are the things that proclaim ability, that win for their users swift advancement. Stop apologizing for poor English—it's inexcusable! In the quiet of your home—with LaSalle's help—you can learn to speak and write with real distinction, learn to make the words you utter and the letters you compose stamp you as educated, cultured, a power to reckon with in the business world. Complete details in an attractive 32-page book, "Effective Business English," sent you free upon request. Ask for it TODAY.

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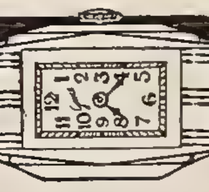
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NO DRUGS · NO EXERCISES



An amazing patented device and method called ROLLETTE developed in Rochester, Minnesota now makes it possible for you to rid yourself of unsightly pounds of fat and improve your figure. With it you can take off fat quickly without dangerous drugs or exercise. No strenuous dieting needed. You eat plentifully of tasty foods as outlined in method. Leaves the flesh firm and gives a natural healthy glow to the skin. It makes you feel vigorous.

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POST YOURSELF! It pays! I paid $400.00 to Mrs. Dowty of Texas, for one Half Dollar; J.D. Martin of Virginia $200.00 for a single Copper Cent. Mr. Manning of New York, $2,500.00 for one Silver Dollar. Mrs. G.F. Adams, Ohio, received $740.00 for a few old coins. I will pay big prices for all kinds of old coins, medals, bills and stamps.

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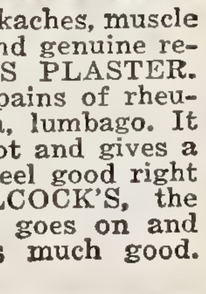
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CLASS PINS, any letters, numerals or colors. Silver Plate, 25 or more, 30¢ ea; 7 to 24, 35¢ ea; 1 to 6, 40¢ ea. Gold Plate, add 10¢ ea. to above prices, Sterling Silver, add 20¢ ea. Sterling Silver Rings as shown, 26 or more, $1.50 ea; 12 to 25, $1.60 ea; 1 to 11, $1.75 ea.

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11 x 14 inches

Topper's Reviews

(Continued from page sixty-two)

IN HIS STEPS—(Grand National)—This vital picture, wholly modern in its story and locale, derives its inspiration from the immortal works of Charles Monroe Sheldon. Much that is reminiscent of the great stage and screen success, *The Miracle Man,* will be found in the debut picture of the Grand National Studio. This powerful drama, *In His Steps,* again co-stars the beautiful, blonde Cecelia Parker and wistful, idealistic Eric Linden. It is they who maintain the vivid story interest. It is around the character of their friend and benefactor, however, that the plot pivots. Harry Beresford is the "miracle man" of this picture.



Miss Parker (Ruth Brewster) and Mr. Linden (Tom Carver) are shown as the innocent victims of their wealthy parents' greed, narrow prejudices and animosities. As an aftermath of their elopement, made necessary by their respective parents' obvious desire to completely dominate and crush the lives of the romantic couple, criminal charges are placed against young Linden in accordance with a strict anti-abduction law.

It is the man of simple faith and serenity of soul, their devoted friend, Harry Beresford, who comes to the rescue of the youngsters in their darkest hour of despair. His courage and kindliness, his high standard of living and good example regenerate those about him.

These players are supported by an exceptionally capable cast: Henry Kolker, Charles Richman, Olive Tell, Clara Blandick, Robert Warwick and Roger Imhof.

THE PRESIDENT'S MYSTERY—(Republic)—Taken from the Liberty Magazine story suggested by President Roosevelt, this proves to be little or no mystery. However, it is an interesting story of how a millionaire disappears from society and makes a new start after finding the damage he had done by defeating a relief bill in Congress. He turns all of his money into the rebuilding of a closed cannery, makes jobs for an entire community. The night he disappears from public life his wife is found murdered. When everything seems to be working out all right he is found by the police, locked up and production is stopped at the cannery. Henry Wilcoxon plays the lead with Betty Furness. The cast includes Sidney Blackmer, Evelyn Brent, Barnett Parker, Mel Ruick, Wade Boteler, John Wray.



THE MAGNIFICENT BRUTE—(Universal)—This is a husky, two-fisted comedy drama of the steel plants. Victor McLaglen is a cocky steel worker who rules the roost wherever he goes. "Big," as McLaglen is called, arrives at a new mill where he finds an old rival ruling things. Trouble comes to a head when McLaglen wins a mill production race and at the same time takes his rival's girl away from him. McLaglen is supported by Binnie Barnes, Jean Dixon, William Hall, Henry Armetta, Ann Preston, Edward Norris and Billie Burrud.



Benny Goodman and Martha Raye provide some of the scintillating fun in Paramount's *Big Broadcast of 1937*

$1 BRINGS YOUR CHOICE Gifts

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10 DAYS FREE TRIAL
MONEY BACK GUARANTEE

Put a dollar bill in an envelope with name, address, number of article desired and brief note stating age (must be over 20), occupation, employer and other facts. We will open a 10-month charge account and send selection for approval and trial. If satisfied, pay balance in 10 equal monthly payments. Otherwise return and dollar will be refunded. Everything confidential — no direct inquiries.



New CURVED WRIST WATCH

KENT Kurve Watch for Men, $14.95

K-10—Thin curved watch, fits snug to wrist 7 jewels. Latest type dial with sweep second-hand. Leather strap. **$1.40 a month**



$32.50 FOR BOTH

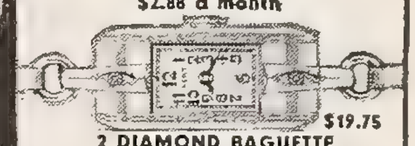
A130/C36—Matched Bridal ensemble. Gorgeous flower design with attractive arrangement of 5 diamonds in each ring. Both rings 14K white gold. Amazing value at this low price. **$3.15 a month**



$29.75

17 JEWEL—BULOVA FEATURE

R117—The "Goddess of Time"—with the charm and color of natural gold. Splendid value. **$2.88 a month**



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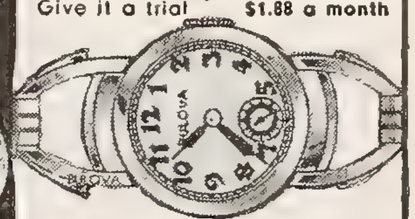
2 DIAMOND BAGUETTE

P204—Slender, dainty Kent baguette with 2 high quality diamonds. This watch formerly sold for $29.50. Look at my low price. Guaranteed 7 jewel movement. Give it a trial. **$1.88 a month**



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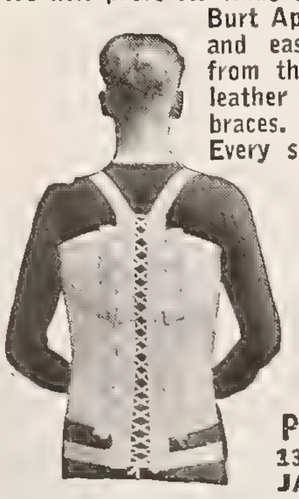


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A Man, helpless, unable to stand or walk, yet was riding horseback and playing tennis within a year. An Old Lady of 72 years, suffered for many years, was helpless, found relief. A Little Child, paralyzed, was playing about the house in 3 weeks. A Rail Road man, dragged under a switch engine and his back broken reports instant relief and ultimate cure. We have successfully treated over fifty-nine thousand cases in the past 30 years.

30 DAYS' TRIAL FREE

We will prove its value in your own case. The Philo Burt Appliance is light, cool, elastic, and easily adjusted—how different from the old torturing, plaster-cast, leather and celluloid jackets or steel braces.



Every sufferer with a weakened, injured, diseased or deformed spine owes it to himself to investigate. Doctors recommend it. Price within reach of all.

Send For Information

Describe your case so we can give you definite information at once.

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REDUCE Controllable FAT

"I LOST 55 lbs. of FAT"

writes Michigan Lady



Look-Feel-like a NEW PERSON!

● Is fat making you miserable? Many other women who used to sit back, ashamed because people called them "Fat!" have found a new joy in living after freeing themselves from this hated burden! Don't let controllable fat rob you of happiness!

READ WHAT THESE WOMEN WRITE:

Mrs. L. R. Schulze, Jackson, Mich., lady writes: "After being overweight almost all my life, **I reduced 55 lbs.** with RE-DUCE-OIDS." Gladysse Ryer, Registered Nurse of Dayton, O., writes: **"Lost 47 lbs."** Mrs. J. Fulfs, Honey Creek, Iowa, writes: **"Lost 34 lbs.** RE-DUCE-OIDS are pleasant to take." Another Graduate Nurse, Mrs. V. Haskett of San Francisco, writes: "Followed directions and was soon delighted to find my weight steadily decreasing until **I lost 27 lbs. Felt fine all the time.** I can recommend RE-DUCE-OIDS."

IMPORTANT!... Positively NO DINITROPHENOL

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FAT GOES...OR MONEY BACK!

Your money returned in full if results are not just what you want! Sold by druggists everywhere—or if your dealer is out, send $2 for 1 package or $5 for 3 packages, direct to us. Currency, Money Order, or Stamps. (Enclose 10c fee if ordering C.O.D.) **Plain wrapper.**

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HOPKINS
RAJAH BRAND
EGYPTIAN HENNA

Hitting Hollywood on High with Hamm Beall

(Continued from page forty-seven)

THE END OF THE depression seems to be partly responsible for the revival of de luxe premières, most of which recently have been at the Carthay Circle Theatre, with Chaplin's *Modern Times* the only one of the past year at Grauman's Chinese, but Sir Sidney Grauman has been whispering to Film Bigwigs Joe Schenck and Charlie Skouras that when the time comes for bigger, better and oftener premières, why not have them at the internationally famed "permeer palace."

Not so long ago they went into discard not so much that there weren't enough citizens to pay the five bucks per, but that it was considered bad public policy for Rolls-Royces, millions in jewels and hundreds of thousands in furs and gowns to be flaunted in the face of a population where unemployment was at its peak, with legions of hungry men, women and children warming themselves against the chill night air in tattered togs, and sleeping in packing boxes or on a bench in the park.

Romeo and Juliet with Norma Shearer, at Carthay, was a première long to be remembered, and Howard Strickling may well feel proud of the manner in which his staff functioned to make it an outstanding event.

• •

I NOTE *Variety* hands Colonel Harry Brand (head of 20th Century-Fox publicity) the Croix de Publicite for the best campaign of the year; namely the international handling of the Dionne quintuplets, with Lieutenant Colonel Frank Perrett on the firing line with *The Country Doctor*. Harry, with the same old modesty as when he served as fourth assistant sporting editor on a dying Los Angeles paper, hands Perrett his aide, the lion's share of the credit. Just shows what a really big man Publicist Brand is!

• •

TRAILERS, THOSE SHORT reels that tell of that grand and glorious feeling you're going to have when you see the forthcoming program, made by National Screen Service, are going to be more and more popular around certain studios, for scores of stars, directors, producers and writers are due to get a substantial dividend on what most of them considered a total loss, namely their investment in the Guaranty Building and Loan Company. With its crash a few years ago which sent its head to the jute mill at San Quentin, 16,000 preferred stockholders saw their mazuma vanish. To many it represented savings of a lifetime.

Where does National Screen come in? Simply by this portal; namely that Harold E. Murphy, head man for the trailer plant here, was a few months ago chosen president of the Guaranty Liquidating Corporation, and whether he can take all the bows or not, 15 per cent dividends are on their way during his regime. Wallie Beery, King Vidor, Sam W. C. Cohn, Richard Arlen, Eddie Quillan, Irving Cummings, Helene Costello are among those rejoicing.

WAKE UP YOUR LIVER BILE—

Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go

The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C. M. Co.

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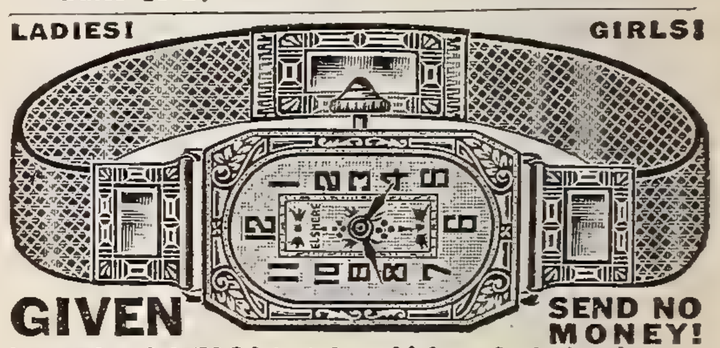


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LADIES! GIRLS!



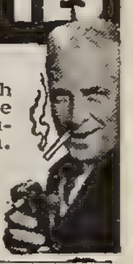
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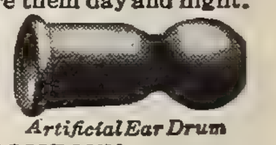
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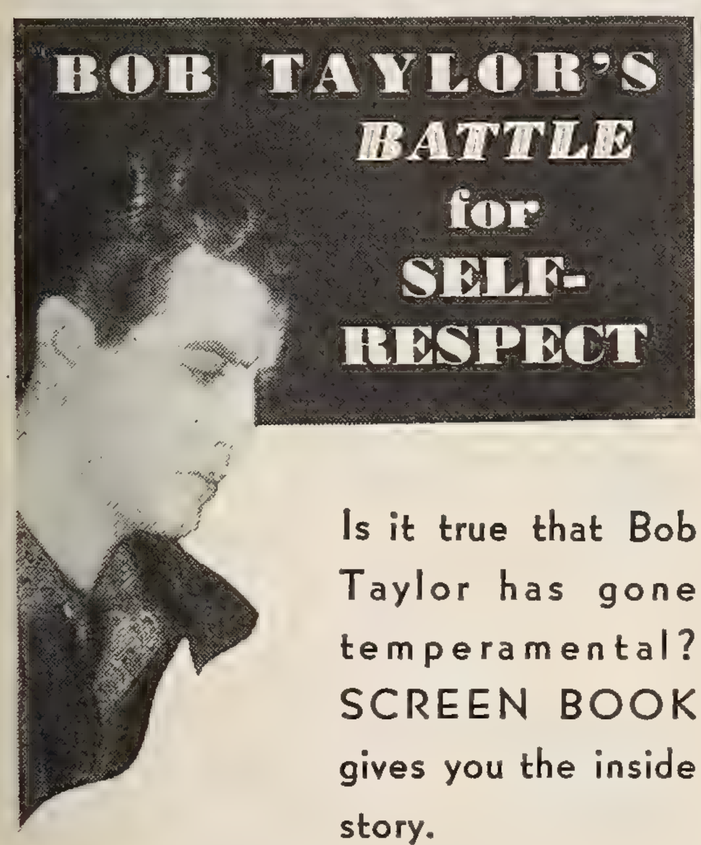


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December issue also reveals the secrets of Ann Sothern and Roger Pryor's romance in *HOLLYWOOD'S GREATEST LOVE STORY* and many other interesting stories.

Watch for! DECEMBER SCREEN BOOK.

SCREEN BOOK

How Porky the Pig Became A Star!

(Continued from page thirty)



In this department backgrounds are made up, ready to take on the figures of the cartoon's stars. Hundreds of separate drawings are made



On a sheet of celluloid figures and backgrounds are combined by tracing. If it's a color cartoon the painters commence their work now suddenly jump on one of his co-workers and choke him until he screams like a wild man. They are merely illustrating a proposed scene in a forthcoming picture. These gagmen, as they are called, will crow like roosters, walk on all fours, barking like a dog, etc., all for the love of their work.

Going Through the Mill

After the story has been okayed, the ideas of which are drawn, not written, the "scenario" is turned over to the director of animation. Here, as many as thirty animators will draw the key drawings, or "extremes" of each scene, leaving three or four drawings for the "in-betweeners."

From there it goes to the "inking" department, where each drawing is traced on celluloid. The painting department is the next stop, where "painters" fill in the various colors.

Backgrounds are then drawn which form the scenes or sets to match the action of the film.

After this every drawing on celluloid must be photographed.

The final step is the recording department, where the musical is added.

That's why it takes one-hundred-and-twenty-five people approximately three and a half months to bring Porky to life in one of his starring vehicles.

Modest Porky, who has always been so untouched by all this sudden fame will throw out his chest proudly when he sees this, his first magazine story.

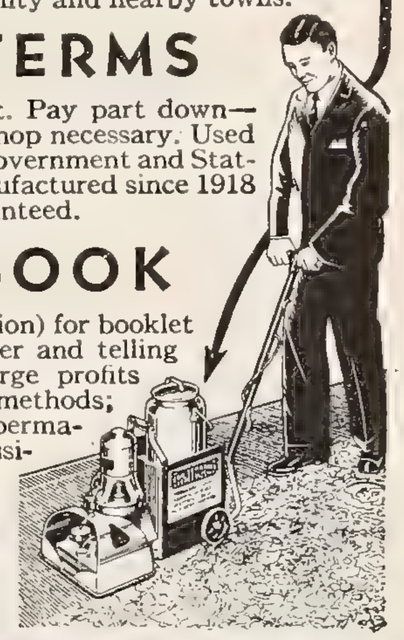
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Vic McLaglen, Tough Actor

(Continued from page thirty-one)

like a book by Kipling. He ran away at the age of fourteen and left his dog, *Binge,* behind him, and no greater love for adventure and to see the world hath any fourteen-year-old boy than that. He joined up with *The Guards,* one of the crack regiments of the British Army. There he learned to drink a neat pint of "bitter" and polished off his education as a boxer. At last his father and mother persuaded him to return home but Vic had itching feet. He had to be up and away, somewhere, anywhere, just to be going. He chose Canada for his next stopping place.

Pals with an Adventurer

● On The Boat, he met another adventurer, as tough a mug as ever slipped on a pair of brass knuckles. His name was Jack Crow and he and Vic became pals. They tried farming but found it too tame. They heard of a silver strike in Cobalt, pooled their fortune of fifteen dollars and took the trail which was, eventually, to lead Vic to Hollywood and to world-wide fame as an actor. When the fifteen bucks was gone, although neither could sing, they sang in bar-rooms for their drinks and meals. But, after many adventurings, Jack Crow died and Vic was left alone in a strange land. He tried wrestling but was thrown in his first bout. Then he decided to try the only profession he knew and became a fighter.

At Owen Sound he stopped to get a bout and some eating money and was offered a job as chief of police. He did his work well, broke up a gang of fur-stealing racketeers single handed, but the wanderlust gripped him again and he went on. He threw a fight for four hundred dollars but a bank robber, whom he met, bawled him out for being a crook. That taught Vic a lesson. If a bank robber thought throwing a fight was crooked, that was enough for him. He has gone straight ever since.

In Vancouver, B. C., he held Jack Johnson, not yet world's champion, to a draw. He had become one of the ten best heavyweights in the world. But the world called and when war broke out he was in Cape Town, Africa. He took the first boat to England and joined up. All his seven brothers, except one who was too young, were already in. He was made a captain in a Cheshire battalion and was soon bound for Mesopotamia. He was made head of the military police to try and check enemy espionage. Later he was made Provost Marshal of Bagdad, after it was taken by the British. He learned to speak Arabic fluently enough to get a license as an interpreter. Then, suddenly, the war was over. He was 33 years old, without money and without a job. He tried to return to the ring but was knocked stiff in his first bout. He was growing too old to take it.

A Career is Launched

● Vic Did Not Know where to turn when I. R. Davidson, an English producer, walked into his dressing room after the fight and asked him if he wanted to be an actor. Vic, who would have tried anything at least once, agreed that it might be a good idea. He did well in British films and in 1924 came to Hollywood. He attracted no more attention



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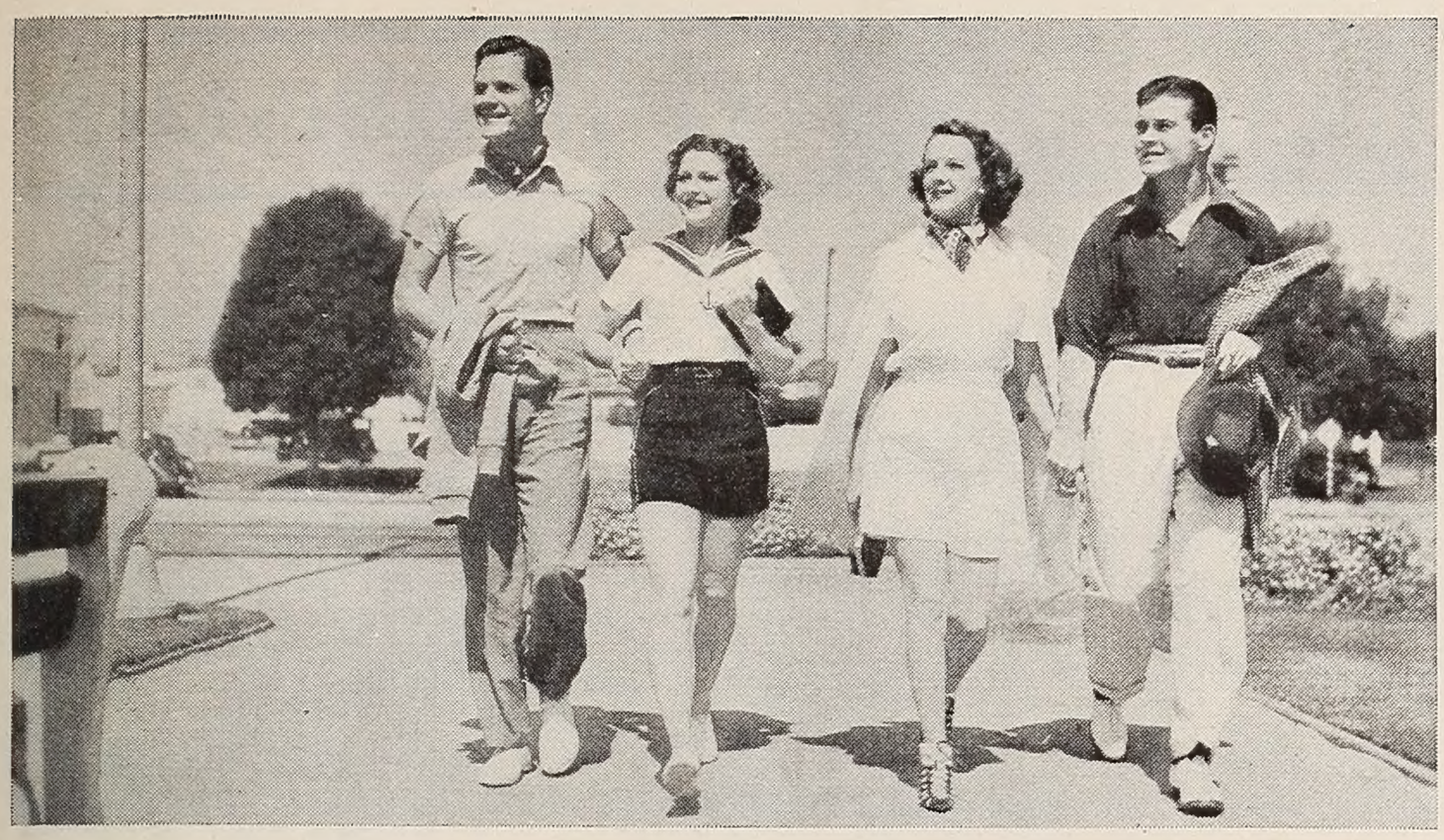
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Palm Springs is gay again with autumn visitors! Here we have Don Woods, Jacqueline Wells, Inez Courtney and Tom Brown off for the tennis courts!

than if he had stayed in England, until he made *What Price Glory*. The part called for an American to play it but Vic had been playing the rôle of *Captain Flagg* all his life and he convinced director Raoul Walsh that he could do it. Little did he guess that his eloquence on that occasion doomed him to play *Captain Flaggs* for nearly thirteen years.

The wanderlust quit bothering him and his feet ceased to itch. He married and settled down and the children came. He built a big, beautiful home in Flintridge and when he was not busy in his garden or making pictures, he indulged his love of action and the fanfare and color of military life by organizing *The McLaglen Light Horse*, a troupe of crack riders, recruited largely from picture people. Victor McLaglen, the world-wanderer, had become Victor McLaglen, country squire. And so the years rolled peacefully past the man who had more than once felt the thrill of battle and smelled the acrid smell of burning powder.

John Ford, one of Hollywood's finest directors, wanted to make a picture called *The Informer*. He talked to Vic about it and told him, "Vic, if I ever get to make that picture, I want you for the lead."

Vic forgot all about *The Informer* and went on about the business of making pictures, riding with his troupe, being a husband and father and tending his gardens with care. He played a dozen or more other variations of *Captain Flagg*, including *What Price Glory* and *The Cock-Eyed World*. He and Edmund Lowe were teamed and for a while set box office records but the fans tired of their "Sez-You-Sez-Me" rôles and Vic figured that he was through, washed up, as an actor. Anyhow he had money well invested, a lovely home, a wife, children and his beloved garden. He was getting too old to think of once more trying to find out what lay behind the ranges. He might well have said with Robert Louis Stevenson,

"Home is the hunter, home from the hill,
And the sailor home from the sea."

The Big Opportunity

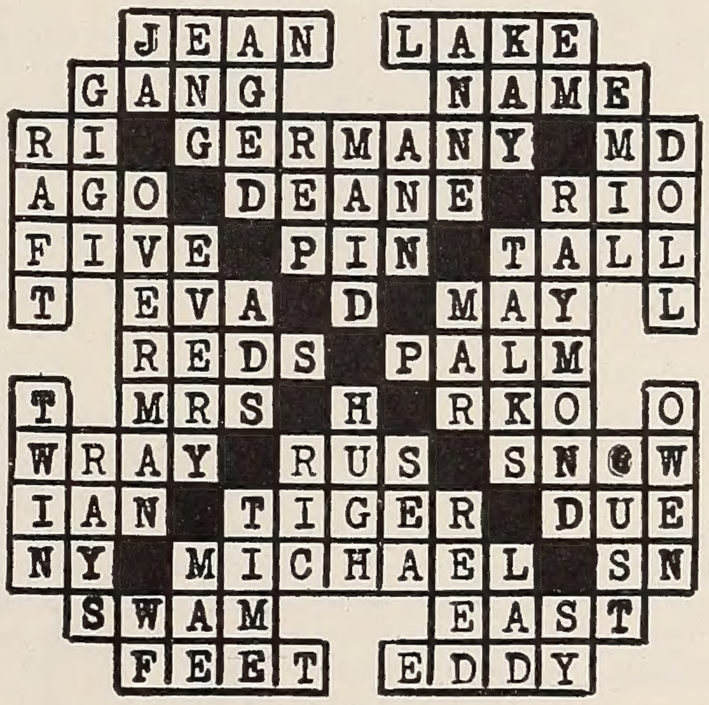
● THEN FORD GOT a chance to make *The Informer* and the rest is history. Astute Darryl Zanuck put Vic under a five year contract and for the first time in his adventurous life Vic tasted the sweet fruits of real success. He could have signed any studio in town but he knew that Zanuck, the screen's smartest producer and best showman, would do right by him. And he will.

Vic can be as hard as nails and he can be as goofy a sentimentalist as you'll meet in a week's travel. He and little Freddie Bartholomew made a picture, *Professional Soldier*, together. Freddie and Vic became real pals. Later, they went on the radio, to dramatize a dramatic scene from the film. At the most vital point Vic suddenly forgot his lines. Like a small and valiant trouper, Freddie picked up the cue and carried on until Vic caught up with him. The incident might have annoyed most actors with a recently acquired Acadamy Award under their belt, but it only made Vic roar with Herculean laughter.

"Just like I once went out and carried a buddy in out of No Man's Land, that's what that kid did. He ought to have the Croix de Guerre."

Victor McLaglen, world vagabond, adventurer, soldier and all he-man, has reached the end of the rainbow and there he has found the proverbial pot of gold. He is, today, one of the outstanding stars of the screen, happily married and with two fine girls, owner of a great country estate; and at last he has found the Vale of Contentment. But is still being haunted by the ghost of Captain Flagg. In *Professional Soldier*, he was *Captain Flagg* all over again, and in *Under Two Flags* he is again the swash-buckling hero.

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HOLLYWOOD  STAR GLEAMS

WHY IS HOLLYWOOD the most interesting town in the world? That is the question so frequently asked of me when visitors come to filmland. Drifting down the Boulevard, they all seem to sense that Hollywood *is* different, but it is not so easy to say why.

Glamour has something to do with it, yet glamour is only part of the answer. The people who live in Hollywood make the difference. They are, for the most part, cosmopolites gathered together in a village. People from all over the world, and as different from each other as day and night. Walking down the Boulevard in this one-street town, you see them on parade. And although you might not want all of them for your intimate friends, you find them and the things they are doing interesting. That, to my mind, is what makes Hollywood different.

• • •

OUT AT IRENE DUNNE'S lovely new home at cocktail time one afternoon that question came up. We were sitting with Irene under an umbrella, looking off into Holmby Hills behind her home.

Just beyond us was Raquel Torres' recently built home, and hidden behind it the beautiful mansion Claudette Colbert moved into shortly before her marriage. These were beautiful places, surrounded by gardens and fountains, grass and trees. You might have called them palatial, except that far above on a pinnacle someone's new home was so magnificent that it made even these beautiful structures take a back seat.

I asked Irene about that great house, situated like a medieval castle on a hilltop.

"That," she said, "is not a star's home. It is the residence of a building contractor who built many of these mansions you see here and in Bel-Air. He is not a millionaire, but he spent a small fortune in the structure. All his life he had dreamed of an ideal home, and at last he has built it."



Irene Dunne was watching the tennis matches when Charles Rhodes snapped this photo. She was signing autographs with a wide smile!

So you see it isn't just the stars who make Hollywood interesting. Here, we may hazard, is a man who has spent his life building magnificent mansions, who has harbored for years the ambition to own a place just a little better than any he had built for someone else. That's an understandable feeling, but you won't find the concrete results in every town!

• • •

FRED MACMURRAY'S marriage to Lillian Lamont is one of those things that softens your heart to Hollywood. They went together when Fred was nobody, making nothing. Success, as it is apt to do in Hollywood, came to him overnight. The first thing he did as a film star was to marry the girl who had waited so long.

Recently he went on location with a Paramount troupe up near Santa Cruz, 500 miles north of Hollywood along the coastline. He took Lillian along, rented a suite at a seashore hotel. They intended to combine business with pleasure, but the vacation plans were spoiled when Lillian became ill. You never saw a man more attentive to his wife than was Fred. When it came time to return to Hollywood Fred's private automobile drove up alongside the station at Watsonville Junction. A Pullman door opened and he carried her into the sleeper.

Everyone felt as badly about her illness as Fred did. But back in Hollywood, thanks to medical care and Fred's constant attention, she grew rapidly better. Now she is convalescing, and seeing the scores of friends they have drawn to them.



Fred MacMurray and his recent bride, Lillian Lamont, were snapped in this pose just before her sudden illness on a location trip. She's better now

JEAN HARLOW'S blonde beauty made her world famous. She is not foolish enough to wish she were not so pretty, but sometimes she does rue the fact that she is a blonde.

Only a few days ago she was sent to bed by her doctor because of a severe sunburn. She is, in the loose sense of the word, a heliophobe, and like many blondes she can't take the sun.

Jean's human enough to want what she cannot have—a suntan. But talking with her the other afternoon I couldn't see eye to eye with her on that subject. Jean, the blonde of fair complexion, is just about as attractive a girl as you could find.

Incidentally, she is a gifted conversationalist who always has something to talk about. All you have to do is hold up your side of the conversation. I will always enjoy having a chat with her.

• • •

I LISTENED IN one day while Jean and Harry Hammond Beall, managing editor of Fawcett Publications, reminisced. "Hamm," as his intimates all call him, helped exploit Jean in her first big picture, *Hell's Angels*. So he really knew her "when."

The stories they related would fill a book, but I promised not to tell them because Hamm is going to do a couple of stories about Jean most any day now. Watch for them in MOVIE CLASSIC and other Fawcett magazines.

• • •

KEEP YOUR EYE on little Bonita Granville, the youngster who attained fame in Samuel Goldwyn's *These Three*. Bonita, a child chuck full of talent, has just done a rôle in RKO's *Plough and the Stars*, and is now on the Paramount lot working in *Maid of Salem*.

She's the cleverest little "meanie" on the screen, but sweet as fudge in real life. That means that Bonita is an actress, not a spoiled brat living her life on the screen.

—TED MAGEE, *Editor*.

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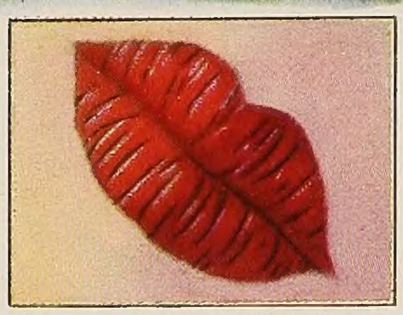
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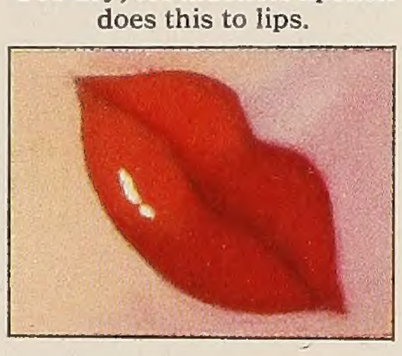
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